

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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JUNE 1, 1897.

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ROYAL CHORAL SOCIETY, ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA,
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President: H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.
Principal: Sir A. C. MACKENZIE, Mus. Doc.

The Midsummer Half-Term begins Monday, June 14. Entrance
Examination therefor, Thursday, June 10, at 11.
Orchestral Concert in celebration of Her Majesty's Diamond Jubilee,
Queen's Hall, Thursday, June 10, at 3.
Fortnightly Concerts, Saturdays, June 5 and 19, at 8.
Prospectus, Entry Forms, and all information may be obtained from
the Secretary. F. W. RENAULT, Secretary.

THE ROYAL COLLEGE OF MUSIC, Incorporated by Royal Charter, 1883.

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President: H.R.H. THE PRINCE OF WALES, K.G.

Director: C. HUBERT H. PARRY, Esq., D.C.L., M.A., Mus. Doc.

Hon. Sec.: CHARLES MORLEY, Esq., M.P.

The MIDSUMMER HALF-TERM will commence on Monday,
June 14.

A JUNIOR DEPARTMENT is now open for Pupils under fourteen
years of age at reduced fees, in which the Classes will be so arranged
as to interfere as little as possible with the general education of the
Pupils.

Syllabus and official Entry Forms may be obtained at the College.
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THE GUILDHALL SCHOOL OF MUSIC.—

Established by the Corporation of London, 1880.

Principal: WILLIAM H. CUMMINGS, Esq.

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of Secretary. By order of the Committee,

Victoria Embankment, Blackfriars, E.C. HILTON CARTER, Sec.

THE ROYAL COLLEGE OF ORGANISTS.

The F.R.C.O. Examinations take place during the week commencing
on July 12. The A.R.C.O. Examinations will be held during the week
commencing July 19. Full particulars on application.

The Annual General Meeting takes place on July 27.

The solo playing tests for the Fellowship Examination in July will
be:—Choral Vorspiel, "Christ unser Herr, zum Jordan kam," Bach
(Peters, Novello and Co.); Fugue on the name of Bach, No. 4. Schu-
mann (No. 248. Original Compositions for the Organ. Novello and
Co.); and "Variations on a Theme by Beethoven," Op. 45, Merkel
(Forberg, Leipzig; Novello and Co.).

The College Library will be open daily from 10 a.m. to 5 p.m.; also on
Tuesdays and Thursdays, from 5 p.m. to 7 p.m.
Members desiring practice on the College Organ may obtain par-
ticulars on application.

The large Hall, and sundry smaller rooms, may be hired for concerts,
meetings, &c. E. H. TURPIN, Hon. Secretary.
Hart Street, Bloomsbury, W.C.

ST. MARGARET'S, WESTMINSTER,

JUNE 20.

OPENING OF NEW ORGAN

(Built by J. W. WALKER AND SONS).

UNIVERSITY OF DURHAM.

Examinations for Degrees in Music are held in March and September.
Full particulars, with copies of former papers, of Dr. Armes, The
Bailey, Durham.

QUEEN'S HALL, LANGHAM PLACE, W.

LIST OF COMMEMORATION CONCERTS

UNDER THE DIRECTION OF

MR. ROBERT NEWMAN.

PADEREWSKI PIANOFORTE RECITAL

AT

QUEEN'S HALL

On TUESDAY AFTERNOON, June 15, 1897, at 3 o'clock.

HIS ONLY RECITAL THIS SEASON.

Erard Concert Grand Pianoforte.

The Tickets are now ready, and may be secured at once at ROBERT
NEWMAN'S Box Office, Queen's Hall, Langham Place, W. Numbered
and Reserved, 21s. and 10s. 6d. The Unreserved Seats are all sold.

QUEEN'S HALL

JUBILEE CELEBRATION CONCERT

SATURDAY AFTERNOON,

June 19, at 3 o'clock.

Conductor: Mr. HENRY J. WOOD.

THE QUEEN'S HALL ORCHESTRA OF 103 PERFORMERS.

Principal Violin: Mr. ARTHUR W. PAYNE.

Vocalist:

Miss CLARA BUTT.

Solo Pianist:

PADEREWSKI.

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Unreserved, at ROBERT NEWMAN'S Box Office, Queen's Hall, Langham
Place, W.

QUEEN'S HALL

THANKSGIVING DAY CONCERTS

SUNDAY, June 20,

At 3.30.

DR. MARTIN'S TE DEUM, &c.

Conductor: Mr. RANDEGGER.

At 8.

HYMN OF PRAISE, &c.

Conductor: Mr. HENRY J. WOOD.

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CONCERT AND CHORUS OF 400 VOICES.

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THE INTERNATIONAL MUSIC TRADES' EXHIBITION.

ROYAL AGRICULTURAL HALL, LONDON, N.
JULY 9 to 20, 1897.

SYLLABUS OF COMPETITIONS.

Friday, July 9.—**VIOLIN COMPETITION.** Thirty Entries. £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Piano-forte; 2nd, 35-Guinea Piano-forte; 3rd, 15-Guinea Organ. Adjudicator—Signor G. Erba.

Saturday, July 10.—**MILITARY BAND CONTEST.** With the permission of the Commander-in-Chief, and the approval of the Secretary of State for War, and under the patronage of H.R.H. The Duke of Cambridge. Twenty-four Entries. No Entrance fee. Prizes, in Cash and Instruments, nearly £350.

Monday, July 12.—**AMATEUR PIANO-FORTE COMPETITION.** Thirty Entries. £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Piano-forte; 2nd, 35-Guinea Piano-forte; 3rd, 15-Guinea Organ. Adjudicators—Signor Tito Mattei and Signor Li Calsi.

Tuesday, July 13.—**SOPRANO COMPETITION.** Thirty Entries. £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Piano-forte; 2nd, 35-Guinea Piano-forte; 3rd, 15-Guinea Organ. Adjudicators—Mr. Fred. Walker and Mr. Albert Visetti.

Wednesday, July 14.—**BARITONE COMPETITION.** Thirty Entries. £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Piano-forte; 2nd, 35-Guinea Piano-forte; 3rd, 15-Guinea Organ. Adjudicators—Mr. Fred. Walker and Mr. Albert Visetti.

Thursday, July 15.—**HUMOROUS SONG COMPETITION.** £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Piano-forte; 2nd, 35-Guinea Piano-forte; 3rd, Clock and Pair Figures holding Lamps, value £25. Adjudicators—Mr. Charles Collette and Mr. Geoffrey Thorne.

Friday, July 16.—**CONTRALTO COMPETITION.** Thirty Entries. £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Piano-forte; 2nd, 35-Guinea Piano-forte; 3rd, 15-Guinea Organ. Adjudicators—Mr. Fred. Walker and Mr. Albert Visetti.

Saturday, July 17, 3 p.m.—**CONTINUATION AND PRIZE AWARDING OF THE GRAND MILITARY BAND CONTEST.**

Monday, July 19.—**CHORAL CONTESTS.** 1.—Junior Choirs, not over Fifty Voices: (a) Day Schools. Six Entries. 7s. 6d. Entrance fee. Prizes: 1st, £6; 2nd, £2 10s.; 3rd, £1 10s. (b) Sunday Schools and Bands of Hope (without adults). Six Entries. 7s. 6d. Entrance fee. Prizes: 1st, £6; 2nd, £2 10s.; 3rd, £1 10s. 2.—Adult Choirs, for Twenty-five to Fifty Mixed Voices (S.A.T.B.). Twelve Entries. £1 1s. Entrance fee (10s. 6d. to be refunded on competing). Prizes: 1st, £12; 2nd, £5; 3rd, £3. Adjudicator—Dr. W. G. McNaught.

Tuesday, July 20.—**GRAND PRIZE WINNERS' CONCERT,** at 7.30 p.m.

Particulars of the Competitions can be obtained from the Secretary, The International Trade Exhibitions, Ltd., Broad Street House, E.C. Mark envelopes with name of Competition of which particulars are required.

Telegrams—"Promenade, London." Telephone 780, Avenue.

CHESTER

TRIENNIAL MUSICAL FESTIVAL, 1897.

LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—**WEDNESDAY MORNING, July 21:** NATIONAL ANTHEM; ZADOK THE PRIEST (Handel); FESTIVAL TE DEUM (Sullivan); CREATION, Part I. (Haydn); SYMPHONIE PATHÉTIQUE (Tschaiowsky); MESSE SOLENNELLE (Gounod). **WEDNESDAY EVENING:** JOURNEY TO EMMAUS (Jensen); JUDAS MACCABÆUS (Handel). **THURSDAY MORNING, July 22:** STABAT MATER (Dvorák); HYMN OF PRAISE (Mendelssohn). **FRIDAY MORNING, July 23:** Double Symphony, THE EARTHLY AND THE DIVINE (Spohr); MASS IN E FLAT (Schubert); Overture, SAUL (Granville Bantock); New Cantata, RESURGAM (Joseph C. Bridge); Introduction and Love-Feast from PARSIFAL (Wagner). **FRIDAY EVENING:** ELIJAH (Mendelssohn).

In the Music Hall.—**THURSDAY EVENING:** GRAND MISCELLANEOUS CONCERT.

Principal Vocalists:

Miss ANNA WILLIAMS.	Miss ESTHER PALLISER.
Miss HILDA FOSTER.	
Miss GIULIA RAVOGLI.	Miss MURIEL FOSTER.
Mr. EDWARD LLOYD.	Mr. HIRWEN JONES.
Mr. WATKIN MILLS.	Mr. DANIEL PRICE.

All information may be obtained from the Hon. Secretaries,
Dr. JOSEPH C. BRIDGE,
Rev. HAROLD H. WRIGHT.

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ROYAL NATIONAL EISTEDDFOD OF WALES,

NEWPORT, MON.,
AUGUST 3, 4, 5, AND 6, 1897.

PRIZES IN MUSICAL SECTION, £900.

COMPETITIONS

(Open to all-comers).

Chief Choral (200 voices) ..	1st Prize, £200 ..	2nd Prize, £50
Second Choral (100 voices) ..	1st Prize, £75 ..	2nd Prize, £25
Male Voice Choirs (80 voices) ..	1st Prize, £70 ..	2nd Prize, £10
Female Voice Choirs (30 voices) ..	1st Prize, £25 ..	2nd Prize, £10
Glee Competition (30 voices),	Prize, £15.	
Orchestral Band Competition (40 performers),	Prize, £50.	
Brass Bands Competition (24 performers),	1st Prize, £25; 2nd Prize, £15; 3rd Prize, £5.	
Military Bands Competition (30 performers),	1st Prize, £25; 2nd Prize, £15; 3rd Prize, £5.	

For further particulars, see List of Subjects, published by William Jones, Printer, &c., Newport, Mon. Post-free, 7d. Or, apply, Hon. Sec., Musical Section, 14, Church Road, Newport, Mon.
Entries close, May 31.

THE MADRIGAL SOCIETY offers TWO PRIZES, being the "Molieux Prize" of TEN POUNDS, with the Society's Medal, and the "Society's Prize" of FIVE POUNDS, for the best and second best APPROVED MADRIGALS, in not less than four nor more than six parts, the upper part or parts to be for one or two Treble Voices.

The character of the Composition to be in accordance with that of Madrigals of the best style and form, with imitative Part-Writing; not a mere Part-Song or harmonised Melody.

The following conditions must be complied with, viz.:—

1. That the Alto and Tenor parts be written in their respective clefs;

2. That the signature be repeated at the head of each page at least;

3. That the intended "Tempo" be clearly indicated; and

4. That not more than one Composition be submitted by each competitor, which must not be in the Composer's autograph.

The words to be in all cases set by intending competitors, specially written for this occasion, by Alfred Austin, Esq., Poet Laureate, may be had by enclosing a stamped addressed envelope to the undersigned.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1897, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark.

The Award of the Judges will be made known at the meeting of the Society in December, 1897.

J. EDWARD STREET, Hon. Secretary.
Woodside, Caterham, Surrey, June 1, 1897.

MUSICAL ASSOCIATION,

FOUNDED 1874,

FOR THE

INVESTIGATION AND DISCUSSION OF SUBJECTS CONNECTED WITH THE ART AND SCIENCE OF MUSIC.

President: Sir JOHN STAINER, M.A., Mus. Doc., D.C.L.

At the last meeting of the present Session, at 5 o'clock, on Tuesday, June 8, 1897, at the Royal College of Organists, Mr. W. H. Cummings, F.S.A., will read a paper on "Music during the Queen's Reign."

At 7 o'clock on the same day there will be a Dinner at the Holborn Restaurant, for Members and their friends. Tickets, 5s. each. Mr. Cummings will preside, in the unavoidable absence of Sir John Stainer.

NOTICE.

The next Election of Members is on June 8. The subscriptions of Members elected then will be for 1897-98, and they will also be entitled to be present at the above Meeting and Dinner. Prospectuses, forms of nomination, and all particulars of the Secretary,

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PRIZES FOR FESTIVAL HYMN TUNES.—FOUR PRIZES OF THREE POUNDS each. Manchester Sunday School Union. Send stamp for conditions to F. WOMERSLEY, 1, Piccadilly, Manchester.

PROFESSIONAL NOTICES.

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References kindly permitted to Dr. A. H. Mann, Dr. E. H. Turpin,
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MR. HENRY BEAUMONT(DRAMATIC TENOR)
For Oratorio, Opera, &c.PRESS OPINIONS OF MR. BEAUMONT'S RECENT IMPERSONATION OF
WAGNER'S "TANNHÄUSER."

(First Night.)

"Round *Tannhäuser* the interest centres; and to say that Mr. Henry Beaumont held the structure of music and story steadily together, is to pay him a less handsome compliment than is his due. He sang and acted extremely well; and when experience has provided him with further familiarity and confidence in his task, his additional abandon in executing it will add greatly to the credit which marked his praise-worthy effort last night."—*Manchester Guardian*, Sept. 26, 1896.

"Mr. Henry Beaumont has added to his many successful impersonations as *Tannhäuser*, whose adventures demand the exercise of great dramatic art as well as vocal culture."—*Manchester Courier*, Sept. 26, 1896.

"Mr. Henry Beaumont in the title-role had the work well in hand, and sang with all the varying shades of art which the character demands—despair, anguish, and passion—and practically held the success of the whole performance in his own hands, withstanding the severe strain of the three hours' performance without giving evidence of the excessive wear and tear."—*Sheffield Independent*, Oct. 9, 1896.

"In the title-role Mr. Henry Beaumont did work that enhanced his reputation a hundredfold. The long recitative of the Pilgrimage to Rome, in the third act, was given in a manner beyond all praise, and if there were nothing else to commend him for—and there was a great deal—this alone was enough to pre-eminently distinguish him. It was without question the most striking and effective solo part of the entire performance."—*Hull Eastern Morning News*, Oct. 31, 1896.

"Of the vocal performance it is really no more than simple justice to say that a better has rarely been given in recent years. The *Tannhäuser* of Mr. Henry Beaumont came with surprise, even upon those who already knew him to be a good artist. His beautiful and perfectly trained tenor voice never was heard to such great advantage. In the difficult declamatory music it told with marked clearness of enunciation and purity of tone, and in those passages, notably in the Hall of Minstrelsy, where pathos and dramatic fervour are required, he quite surpassed himself. He gained the chief honours of the night."—*Dublin Freeman's Journal*, Jan. 1, 1897.

"Mr. Henry Beaumont is surprising even critical Dublin by his remarkable impersonation of *Tannhäuser*; his singing of the 'Story of the Pilgrimage,' in the third act, is perfect in dramatic intensity and expressive feeling."—*Irish Society*, Jan. 16, 1897.

"TANNHÄUSER."—"The production was something more than a success. It was followed with rapt attention by a crowded house, people being content with standing room in most parts, and the enthusiasm which was demonstrated at the conclusion of the performance was quite unique, the audience remaining, in spite of the late hour, to testify their approval, and the curtain having to be raised thrice to allow the principals to acknowledge the tribute of praise so spontaneously bestowed. The burden of the work naturally fell upon Mr. Henry Beaumont in the title-role. He is not unknown to Portsmouth audiences, but the dramatic fervour with which he sang and acted was a revelation, and at the end of an exacting performance his tenor rang out as true and as perfectly under control as at the commencement."—*Portsmouth Southern Daily Mail*, March 18, 1897.

"As the minstrel *Tannhäuser*, Mr. Henry Beaumont was thoroughly equal to the exacting rôle, his impassioned acting no less than his refined singing contributing materially to the generally striking result obtained. The clear resonant quality of his voice lent itself perfectly to the interpretation of the emotional and declamatory music associated with the character, and in the love scenes with *Venus* and *Elizabeth*, in the exciting passages at the tournament, and, finally, in the intensely dramatic episode at the shrine upon his return from his pilgrimage, he displayed conspicuous talent as actor and vocalist."—*Eastbourne Sussex Daily Mail*, April 1, 1897.

Address, 1A, Oxford and Cambridge Mansions, Hyde Park, W.

MR. FREDERIC HOSKING(BARITONE)
For Oratorio and other Engagements.
Address, 37, Lawford Road, Camden Road, N.W.**MR. EDWARD ILES**

(BARITONE).

"Mr. Edward Iles made a favourable impression by his intelligent performance of an air from 'Elijah.'"—*The Times*.

"Mr. Edward Iles gave with admirable effect Goring Thomas's 'What would I do for my Queen.'"—*Daily Chronicle*.

"The splendid work of Mr. Edward Iles, who sang in fine voice and with excellent expression."—*Kilburn Post*.

"Mr. Edward Iles displayed an excellent voice and a perfect method."—*Oxford Chronicle*.

"Mr. Edward Iles, the possessor of a highly cultivated and mellow baritone, gave evidence of exceptional taste and appreciation of his art. His voice is full of music, and he thoroughly understands how to use it."—*Morning Leader*.

"Mr. Iles chose two songs from Mascagni, which he interpreted with much warmth of feeling and artistic intelligence. His voice is very musical, and he sings with charming naturalness of expression."—*Musical Courier*.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1897.

THE QUEEN AS A MUSICIAN.

It is generally known that the Queen is very fond of music—a fondness which was doubtless greatly stimulated by the high artistic tastes of the Prince Consort. Her Majesty's practical musicianship is pleasantly recorded in the following tributes to the Queen's executive ability as a pianist and as a singer.

Lady Bloomfield, who was a maid of honour to the Queen, relates the following incident,* under date: Windsor Castle, December 12, 1843.

"We had such a delightful practice for nearly two hours yesterday afternoon, on two pianofortes, with the Queen and Prince Albert. We played a fine, but very difficult duet of Beethoven's. The time was so difficult one requires to be a good musician to understand it."

Nearly a year later, also at Windsor, Lady Bloomfield again records one of these interesting "practices," as she modestly calls them. Writing in her diary on November 19, 1844, she says:

"We had another charming evening with the Queen and Prince last night in their private apartment, and played till eleven o'clock."

"These practices must be very improving, and it is fortunate that Matilda Paget and I read music with facility; for we generally play overtures and classical pieces at sight. Last night we played Beethoven's 'Septuor'; and the Queen observed it was quite a relief to find when we came to the last bar that we were all playing together, for had any of us gone wrong it would have been rather difficult to find one's place again! I enjoy nothing so much as seeing the Queen in that nice quiet way, and I often wish that those who don't know Her Majesty could see how kind and gracious she is when she is perfectly at her ease, and able to throw off the restraint and form which must and ought to be observed when she is in public."

Shortly after her marriage, and only two days following the attempt on her life by the wretched youth Oxford, the Queen gave a private concert at Buckingham Palace, at which Her Majesty sang no less than five times.

* "Reminiscences of Court and Diplomatic Life," by Lady Bloomfield. London: Kegan Paul, 1883.

The actual date was June 12, 1840, and no apology is needed for giving the entire programme :

PARTE I.

QUARTETTO—"Oh, Notte soave" *Paer.*
Ladies Williamson and Norreys, Signori Rubini and Lablache.

QUARTETTO—"Nobile Signora" (*Comte Ory*) *Rossini.*
PRINCE ALBERT, Signori Rubini, Costa, and Lablache.

DUO—"Non funestar crudele" (*Il Desertore*) *Ricci.*
HER MAJESTY and PRINCE ALBERT.

PREGHIERA—"Fra nembi crudeli" (*I Briganti*) *Mercadante.*
Signor Rubini.

DUO—"Ciel qual destin terribile" (*Bianca e Faliero*) *Rossini.*
Ladies Sandwich and Norreys.

CORO PASTORALE—"Felice Età" *Costa.*
HER MAJESTY, Ladies Sandwich, Williamson, Normanby, Norreys, and the Misses Liddell and Anson; Signori Rubini and Costa, PRINCE ALBERT, Lord C. Paget, and Signor Lablache.

PARTE II.

TRIO—"Dunque il mio bene" (*Il Flauto Magico*) *Mozart.*
HER MAJESTY, Signori Rubini and Lablache.

DUO—"Ah! si fù per gli Occhi miei" (*Guillaume Tell*) *Rossini.*
Lady Sandwich and Signor Rubini.

ARIA—"Ah! ch'io voglio trionfare" (*Il Seraglio*) *Mozart.*
Signor Lablache.

QUARTETTO CON CORO—"Tu di grazia" *Haydn.*
HER MAJESTY, Ladies Williamson, Sandwich, Norreys, Normanby, and Misses Liddell and Anson; Signori Rubini and Costa, PRINCE ALBERT, Lord C. Paget, and Signor Lablache.

DUO—"Se inclinassi" (*Italiana in Algeri*) *Rossini.*
Signori Rubini and Lablache.

CORO—"Oh! come lieto giunge" (*St. Paul*) *Felix Mendelssohn.*

HER MAJESTY, Ladies Sandwich, Williamson, Normanby, Norreys, and the Misses Liddell and Anson; Signori Rubini and Costa, PRINCE ALBERT, Lord C. Paget, and Signor Lablache.

At the Pianoforte Signor M. Costa.

It will be observed that in addition to singing a duet with the Prince Consort, and in a trio with Rubini and Lablache (the latter of whom was the Queen's singing master), Her Majesty sang as one of the sopranos in three choruses, the last of which was probably "How lovely are the messengers," from Mendelssohn's "St. Paul," doubtless translated into Italian by Costa to agree with the remainder of the programme. The part which the Queen's illustrious Consort also took will not escape notice; he was one of the basses on that interesting occasion. Miss Liddell, whose name appears amongst the vocalists, was afterwards Lady Bloomfield, from whose pleasant recollections of the Queen's music-makings we have already quoted. The Marchioness of Douro, in a letter to the late Sir Michael Costa, said: "How well Her Majesty sings, and *correctly* too!" But we now propose to give the opinion of even a higher authority, in regard to music,

upon the Queen's vocal powers, and how admirably she used them.

Mendelssohn has given us a charming glimpse into the simple home-life of our beloved and gracious Queen in fully recording the incidents of his visit to Buckingham Palace on July 9, 1842. He was then on a six weeks' visit at the house of his wife's relations at Denmark Hill, where he wrote the well-known "Song without words" in A (No. 30). On his return to Frankfort he wrote a long letter to his mother (dated July 19, 1842), describing his second visit to the Queen, from which we make a most interesting extract.

This letter has been specially translated for the present article by Mrs. Benecke, the composer's elder daughter, to whom we tender our best thanks. Beginning his letter with "Dear little Mother," he goes on to say that Buckingham Palace is a really pleasant and thoroughly comfortable English house, where one feels *à son aise*, though, he adds, he does know a few others answering to the same description. He then proceeds as follows:—

"Prince Albert had invited me to try his organ on Saturday at 1.30, before he left town. I found him alone, and as we were talking the Queen came in, also alone, in a simple morning dress. She said she had to leave for Claremont in an hour, and then she exclaimed, 'but what a litter you are in!' as the wind had scattered some loose leaves of music about the room and upon the pedals of the organ, which, by the way, is a pretty ornament to the room. While saying this, she knelt down and began to pick up the leaves; Prince Albert also helped and I, too, was not idle. Then the Prince began to explain to me the stops, and the Queen said that she would finish tidying up alone. I now begged the Prince to play to me, so that I might boast in Germany of having heard him. He then played a chorale by heart with the pedals, quite correctly, and so nicely and clearly that it might have served as an example to many a professional organist. The Queen, who had finished her work, sat by his side and listened with evident pleasure to his playing. After he had finished, it was my turn, and I began with my chorus from 'St. Paul,' 'How lovely are the messengers.' Before I had gone through the first portion they both began to sing the chorus, and Prince Albert managed the stops very cleverly all the time—first adding a flute, then at the *forte* more stops, at the D major part the 'full organ'; then he made an excellent *diminuendo*—and so on to the end, all by heart, that I really was quite delighted and greatly pleased. The Hereditary Prince of Gotha having come in, some conversation began, during which the Queen told me that she liked singing my songs, and asked me if I had written any new ones. 'You should sing one to him,' said Prince Albert. She required a little persuading at

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first, and then said she would try the Spring Song in B flat, 'if it can be found, for all my music has been packed up for Claremont.' Prince Albert went to look for it, but came back saying that it was already packed. 'Oh, but could it not be unpacked?' I asked. 'We must send for Lady ——' (I did not catch the name) the Queen said, and rang the bell. The servants ran to and fro and returned looking quite distressed. Then the Queen herself went to see about it. While she was gone, Prince Albert gave me a small case containing a beautiful ring, on which is engraved: 'V.R., 1842,' and said: 'The Queen begs you to accept this as a memento of her.' The Queen then came back and said: 'Lady —— has gone and taken all my things with her—it is most annoying.' (You can't think how this amused me.) I now asked her not to let me suffer by this incident, but to sing something else, and after consulting with her husband, the Prince said: 'She will sing you something by Gluck.' Meanwhile the Princess of Gotha had joined us, and all five of us went through many rooms and corridors till we arrived at the Queen's sitting-room, where a huge rocking-horse was standing by the piano. Two bird-cages were also in the room, pictures on the walls, beautifully bound books on the table, and music on the piano. The Duchess of Kent came in, and while they were talking together, I looked through the music and found my first Book of Songs. Of course I begged the Queen to choose one of my songs instead of the Gluck, and she very readily did so in a most amiable way; and what did she choose but—'Italy.*' She sang it most beautifully in tune, strictly in time, and phrased it charmingly. But where it goes down to D natural, followed by D sharp, she sang both notes D sharp; and, as I gave her the D natural in the first two verses, she also sang D natural in the last, when it ought to have been D sharp! But with this exception it was really delightful, and I have not heard the last long G sung by any amateur with such ease and in such perfect tune. When it was finished I had to confess that the song was composed by Fanny! (I must say it was rather hard to have to say it, but 'pride comes before a fall.') I then asked the Queen to sing a song which was really my own composition. She said that if I would give her plenty of help she would willingly do so. She sang 'Lass dich nur nichts nicht dauern' ('The Pilgrim's Song') really quite faultlessly, and with beautiful feeling and expression. I thought it would not do to appear too complimentary at such a time, and therefore I merely thanked her over and over again; but when she said: 'Oh, if I had not

been so frightened I could have done better, I generally have very long breath,' I praised her very heartily and with the best conscience in the world; for that phrase near the end, having the long-sustained C, she sang so well, joining the C to the three following notes, all in one breath, as one rarely hears it done, that it highly amused me that she herself should have spoken about it.

"After this Prince Albert sang 'Es ist ein Schnitter, der heisst Tod' ('The Reaper and the flowers'), and then he said that I was to play something before I left. He gave me as themes the chorale he had played and the song he had just sung.

"Had things gone as they often do, I should have improvised abominably and carried away nought but regret of my whole morning. But no; it seemed as if I were to have nothing but a bright and happy recollection of my visit. I succeeded better than I ever remember doing. I felt quite carried away and played a long time, and thoroughly enjoyed it myself. Naturally enough, I added to the two given themes the two songs sung by the Queen, and they all seemed to fit in so well that I did not at all like leaving off. The Queen and the other listeners followed my playing with such sympathetic and intelligent interest that I felt happier in playing to them than I have ever done when improvising in public. When I had finished the Queen said: 'I hope you will soon come to England again and see us,' and with this I took my leave.

"It was a happy morning. I have still to add that I asked the Queen's permission to dedicate to her my ('Scotch') Symphony in A minor, because, to a great extent, that had been the object of my journey, and also because her name would look specially well on the title-page of a composition suggested by Scotland. And another thing: just as she was about to sing she said, 'But the parrot must go out of the room first, or he will screech louder than I can sing.' Whereupon Prince Albert rang the bell. The Prince of Gotha said: 'I will carry him out myself,' and I put in: 'Allow me to do it,' and I carried out the big cage, to the astonishment of the servants."

VICTORIAN MUSIC.

VI.—OPERA.

SOME idea of what was doing in opera at the beginning of Her Majesty's reign may fitly be given at the outset of this paper. I pass over the season of 1837, and begin my survey with that of the Coronation year.

Her Majesty's Theatre (lately the King's Theatre) opened in March with the *début* of Persiani, who chose the part of *Amina* in what a contemporary critic called the "rather hackneyed" opera of "La Sonnambula."

* In order to explain the humour of the situation, it should be stated that in the first set of Mendelssohn's published songs (Op. 8), two of them, including "Italy," were composed by his sister, Fanny; but as she did not wish her name to be made public, the whole of the songs were attributed to Mendelssohn.

Costa conducted with, as usual, an enlarged orchestra. That potent chief agreed with his brother-imperator, Napoleon the Great, in believing that Providence favoured the biggest battalions. With this opening performance as a peg, the editor of the *Musical World* displayed a "leading article" now singularly instructive as to the condition of taste in opera sixty years ago.

It is interesting to discover that in 1838 the critics were calling each other names because of disagreement. They operated in two cliques. Clique I. assailed the then modern Italian school, as illustrated, say, by Donizetti, and referred to Mozart as a criterion. Clique II. supported the newer works, and issue was joined. Our editor threw his weight on the side of Clique II., and did not mince his speech. Referring to his opponents, he said: "The pretensions of these self-styled arbiters of the public taste are in exact ratio with their incompetence; their judicial arrogance is only exceeded by their mental destitution. Professing to penetrate into the hidden mysteries of things, they are incapable of seeing their surface; fancying themselves wise, they have not become, but only remained fools." Obviously there were musical railers before the Wagnerian era began; but this was only the editor's way of showing his disagreement with the party opposite, who, no doubt, retaliated in the same style and in a like Pickwickian sense. Coming out of the region of opinion into that of facts, the editor told his readers: "No sooner does Her Majesty's Theatre open, under more than usually favourable auspices, than the floodgates of discontent and oburgation are uplifted, and a torrent of abuse poured forth on the devoted heads of all the modern Italian opera composers, including, by name or implication, Rossini, Bellini, Donizetti, Costa, and Benedict (!). Mozart is paraded as the sole depository of stage excellence, with the single object of depreciating his great successors." Our editor, thereupon, proceeds to give reasons for supporting the modern works. I need not trouble the reader with these, but must draw attention to the journalist's parting shot: "To prefer such strains (those of Bellini) to hackneyed madrigals, worn-out glees, and their thread-bare imitations; or to choral Masses, imperfectly developed, unhallowed by a spark of sacred fire, and unredeemed by the glowing warmth of the secular compositions of which they are a bastard progeny, is no evidence of the bad taste of our metropolitan amateurs, but, on the contrary, indicates a sound appreciation of what is good and beautiful in art, and a thorough ability to distinguish between what is befitting and unbecoming in its several branches." The perceptive reader will gather from this that the opposite camp contained the forces of conservatism, but it seems a little odd to us now to find the advanced school gathered under the banner of Rossini, Donizetti, and Co.,

at whom our own progressives sneer so consistently.

The classicists of 1838 had very little influence upon the course of events; everything—public favour, Royal patronage, and the charm of gifted singers—aided their opponents, who went from success to success. From the first, her Majesty was a warm sympathiser with Italian opera, and supported it by frequent personal attendance. She witnessed the first performance in this country of "Lucia di Lammermoor," which the critic of the *Musical World* dismissed with a "moderate share of approval." Other operas were "Otello," "I Puritani," "Norma"—all of the same school. "Her Majesty and her illustrious mother," adds the *Musical World*, "have attended the house every night since our last number, and rank and fashion grace the boxes on every occasion."

The classicists were not without their hour of triumph. "Don Giovanni" followed the works mentioned above, and "at the first rush the pit and galleries were filled, and, before the curtain drew up, hundreds of amateurs had found a refuge for the destitute behind the scenes, in every available nook." The Italian party of course held aloof, and Laporte, it is said, could only play a German opera by a subterfuge: "To propitiate the subscribers, he can only produce Mozart on an alleged benefit night, and he uses any name for his object. Last Thursday night no more benefited Tamburini than it did any of his colleagues, but the truth must be told: the subscribers will not have the German masters—the light, flimsy, modern Italian are preferred." Yet, *à propos* to the third performance, which the Queen attended, the same paper states: "If we are to judge from the enthusiasm of the subscribers displayed throughout the opera, there must be a greater love for the classical in the world of fashion than has been generally attributed to the aristocratic visitors of the Italian Opera House." Perhaps the world of fashion followed the cue of the Court, especially as her Majesty took great interest in the performance, which she frequently applauded. Donizetti's now utterly forgotten "Parasina" was one of the novelties of the season, and failed: "The labour which Donizetti has left to the singers and band is quite frightful, and yet no hearer can have a reminiscence of the mass of sound, which is as unceasing as it is wearying." Next came another successful candidate for limbo—Rossini's "Matilde de Shabran." Later on the Italian singers were called upon to play "Le Nozze di Figaro," the chief artists entrusted with the characters being (what a group!) Grisi, Persiani, Albertazzi, Tamburini, and Lablache. They did not acquit themselves to the satisfaction of the *Musical World*, which said: "The school is not familiar to any of the singers and they have, or ought, to throw off the habitual

licence of the florid flummery they are wont to indulge in. There were some noble and redeeming points in the vocalisation, but we cannot disguise the fact that great and unwarrantable liberties were taken with the text. The use of unmeaning cadenzas was frequent, and the jump from Mozart to Donizetti was sometimes as sudden as it was ludicrous."

A repetition of "Le Nozze" in Coronation week was attended by a curious scene. So great was the crush into the pit that the front ranks stormed over into the stalls, where they held their ground against the police, and could be removed only by an arrangement to admit them behind the scenes. Let the chronicler continue the story: "Such were the number of the ejected stallites and banished pittites that they occupied the entire stage, sturdily refusing to move, and insisting that the opera should be gone through in the space before the curtain. . . . A general row was anticipated, but at length a *coup de théâtre* was successfully resorted to. A scene was let down at the back of the stage, as though for the opera to begin, and the overture began. The stage visitors rushed to secure the best places at the rear and wings, but, *presto!* another scene was let down nearer the drop curtain, thus cutting off a considerable number of the invaders, and, before they could rally and recover their lost ground, the theatrical officials had formed an impenetrable phalanx at the sides, only permitting the performers to pass. . . . The opera was got through in the first act without a change of scene. It was with infinite difficulty the performers could make their entrances and exits. Very often the business was at a standstill, Grisi calling out for Lablache, not in character, or Persiani demanding Tamburini." Costa's "Malek Adel" was given on a command night, somewhat later in the season. Her Majesty attended, and, not long after, presented the composer-conductor with a pianoforte. Other works of the season included Balfe's "Falstaff"—another failure—and the long season came to an end in August.

I need not comment on the foregoing particulars. The reader sees that the Italian opera of 1838 was that of many later years, and the only fact of significance is that a not inconsiderable part of the public—outside the "world of fashion"—desired better things.

During the same year, both Drury Lane Theatre and that in Covent Garden were playing opera by way of relief to purely dramatic representations. Some works of native origin were produced, but it does not appear that the performances were graced by Royalty and its *entourage*, albeit the *Musical World* pleaded in the highest quarter on behalf of English art and artists, begging the Queen to "condescend especially to promote and foster the cultivation of native musical science, the increase of which for a series of years has doubtless contributed in no minor degree to

concentrate the social tendencies and to soften the national character." Native art, nevertheless, struggled on, as it did through many a darker hour, and, from time to time, new works were produced. Among these, at Drury Lane, were Balfe's "Diadeste, or the Veiled Lady," with Miss Romer, Miss Poole, Templeton and Phillips in the cast, and "The Harvest Home," in which the singer last-named aspired to the honours of an operatic composer. He anticipated Wagner by writing both words and music himself, but not in pushing his achievement to success. "We are sorry, for Mr. Phillips' sake, that he has miscalculated his powers, but *non omnis possumus omnes*. The audience endured the piece with general good humour to nearly the close, when they significantly pronounced the 'Harvest Home' premature." A Mr. Lodge next tried his hand, in association with a librettist who "prudently concealed his name." Mr. Lodge bravely revealed himself, and stood a heavy fire from a whole battalion of critics. "There is a lady who prays and screams; a lover who whines and does nothing else; a brigand who murders and kidnaps—in short, wonders follow upon wonders to make up a show, but we cannot pretend to make intelligible the unintelligible. . . . Mr. Lodge has probably learned by this time that it is one thing to write a glee for the old gentlemen at the 'Thatched House' and another to write an opera for Drury Lane. . . . As the music did not afford us the least gratification, so we have no recollection of a single movement. It is certainly the least fitted for the stage of any we ever listened to, and the accompaniments were in the highest degree puerile and absurd." Reading this, the composer must have wished himself a Lodge in some vast wilderness.

Covent Garden, as well as Drury Lane, closed in July, and the English Opera House opened with a German opera, called "Rob of the Fen," "a miserable affair both musically and dramatically." In the same month the doors of St. James's Theatre were thrown back to admit the curious concerning "Il Tornio," an opera composed by Lord Burghersh, founder of the Royal Academy of Music. "Il Tornio," said the *Musical World*, "is strictly an Italian opera, and we defy any professor to pick out an English phrase from any movement." The English Opera House followed on with Macfarren's "Devil's Opera," *à propos* to which the composer was reprimanded thus: "Mr. Macfarren has evidently been led astray by the ambition, the ridiculous ambition, of our singers to undertake that to which they have no pretensions, and has accordingly wasted time and labour on things called *scenas* which would have been much more profitably bestowed on the creation of simple airs and melodies. He has run, too, into a besetting sin of our composers, sacrificing the vocal to the instrumental part of the

composition and involving his airs in the orchestral accompaniments."

The particulars foregoing, taken from contemporary records, give a clear idea as to the condition of the lyric stage in London sixty years ago. On the one hand, we see Italian opera supported by rank and fashion, temporarily flourishing and deserving to flourish if there be any merit in executive talent of the highest order. On the other hand, we have poor English opera given a lodging by the drama, and struggling on as best it can under conditions which almost amounted to pauperism. But alike in the Haymarket and in the region of Covent Garden the labour was artistically profitless. Of all the operas produced during 1838, how many exist save as the memory of a name? Apples of Sodom, Dead Sea fruit, all of them; and as this survey begins with disappointment, with disappointment must it continue. In no branch of art have we so little progressed during sixty years as in lyric drama.

JOSEPH BENNETT.

FROM MY STUDY.

MUSIC AND THE QUEEN'S MARRIAGE.

It seems fitting, as a correspondent suggests, that I should follow up the notes on music at her Majesty's coronation which appeared last month with others having reference to the happy event of the Royal marriage. The second great ceremonial of personal interest in the Queen's reign was one peculiarly adapted to excite the fervid loyalty of a nation which had not forgotten the delirium that attended the accession of the Maiden Sovereign. Hardly less was it calculated to set the pens of poets and musical composers in motion, to the double end of patriotism and profit. Following the engagement of the Queen and Prince Albert, no time was lost in the preparation of works which the French so exactly describe as *pièces d'occasion*. Jefferys and Co., for example, promptly put forth advertisements headed: "Her Majesty and Prince Albert." "We," said the firm, giving style, title, and address, "have just published the following pieces of music, adorned by splendid and correct portraits of the illustrious personages to whom they are dedicated." The list included "Rose d'Amour," quadrilles by C. W. Glover; "Rose d'Amour," waltzes by J. Wilcox; "Prince Albert's Band March," by Stephen Glover; and an effusion entitled "I caught her tear at parting," otherwise "Prince Albert's Parting Song," music by Ernest Kollman. These were ready, and there was a promise of two others: "The Queen's Bridal Song" and "The Queen's Bridal March." Messrs. Jefferys and Co. issued a much fuller announcement as the wedding day approached. Under the heading "Her Majesty's Marriage," they said: "The following Songs and Pieces, composed in honour of

the Nuptials of Her most gracious Majesty and H.R.H. the Prince Albert, with authentic Portraits of the Royal Bride and Bridegroom, correct delineations of the Ceremonies, and Portraits of the Royal and Noble Personages present on the occasion, are published only by," &c. In the second list appear, "The Queen's Country Dances," in three sets, arranged by R. Guinness, and a companion song to "I caught her tear at parting," entitled "The Meeting, or Prince Albert's return to England." Special attention is called to "The Queen's Bridal Song" by the authoress of "We've lived and loved together." "This song," say the publishers, "will be found pre-eminently beautiful. The poetry and music are characterised by that excellence which"—and so on. No doubt that as did Messrs. Jefferys so did other firms; but it is scarcely worth while to look for further proof that our art wore wedding favours on the auspicious occasion.

No special interest appears to have been taken in the music prepared for the marriage service. I can find but one anticipatory paragraph in the leading musical journal of the day, and that does not suggest enthusiasm:

"The music at the Queen's marriage, which will take place at the Chapel Royal, St. James's, on Monday next, at twelve o'clock at noon, will be under the direction of Sir George Smart, the senior organist, who will preside at the instrument, to which several alterations have been made by Gray, under Sir George's direction. These consist of a variety of mechanical contrivances by which he will be enabled to play in a temporary gallery erected in front of the organ. The performers will merely consist of the gentlemen and choirboys of the Chapel Royal." The temporary gallery here spoken of was really for the choir, and Gray added a "long action," so that the organist could have a position in front of the singers.

In the issue of the *Musical World* next following the wedding, the editor said: "We cannot let the occasion pass without evincing our loyalty by chronicling so great an event, and expressing a heartfelt wish that it may be productive of happiness to both, and that peace and prosperity may attend the British throne." The chronicle continues:

"The musical department was under the direction of Sir George Smart. . . The vocalists consisted of the gentlemen and choirboys of the Chapel Royal. On the entrance of His Royal Highness Prince Albert, Sir George Smart played a voluntary, and also when Her Majesty appeared. After the prayer, 'God the Father,' the choir performed the *Deus misereatur*, King's in B flat, the verse parts being doubled and sung by Messrs. Knyvett, Wilde, Neild, Vaughan, Sale, and Bradbury, on the *decani* side, and, on the *cantoris*, by Messrs. Evans, Salmon, Horncastle, Roberts, Welsh, and Clark. Kent's anthem, 'Blessed be the Lord God,' concluded the service."

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With these meagre details readers of the *Musical World* had to be content. But, truly, the selection of music did not invite a minute account, though possibly it called for a question as to the preference repeatedly shown on State occasions to the works of worthy Mr. Kent, of Winchester. That composer was certainly popular, and "Kent's Blessed" held first place in the esteem of village choirs all the land over; but this could hardly have recommended the anthem to the authorities at St. James's.

A CORONATION MUDDLE.

My story of bad management in the musical section of the Coronation ceremony (see *THE MUSICAL TIMES* for May) should here be supplemented by some details which go to prove that there was a general muddle. I take the following from the Greville Memoirs:—

"The different actors in the ceremonial were very imperfect in their parts, and had neglected to rehearse them. Lord John Thynne, who officiated for the Dean of Westminster, told me that nobody knew what was to be done except the Archbishop and himself (who had rehearsed), Lord Willoughby (who is experienced in these matters), and the Duke of Wellington, and consequently there was a continual difficulty and embarrassment, and the Queen never knew what she was to do next. They made her leave her chair and enter into St. Edward's Chapel before the prayers were concluded, much to the discomfiture of the Archbishop. She said to John Thynne, 'Pray tell me what I am to do, for they don't know'; and at the end, when the orb was put into her hand, she said to him, 'What am I to do with it?' 'Your Majesty is to carry it, if you please, in your hand.' 'Am I?' she said, 'it is very heavy.' The ruby ring was made for her little finger instead of the fourth, on which the rubric prescribes that it should be put. When the Archbishop was to put it on, she extended the former, but he said it must be on the latter. She said it was too small, and she could not get it on. He said it was right to put it there, and, as he insisted, she yielded, but had first to take off her other rings, and then this was forced on, but it hurt her very much, and as soon as the ceremony was over she was obliged to bathe her finger in iced water in order to get it off."

With such carelessness and blundering as this on the very steps of the throne it is no wonder that things were at sixes and sevens in the choir gallery. The general incompetence is the less to be excused because there had been two coronations within the eighteen years immediately preceding, and the performers could not plead inexperience.

ROYAL MARRIAGE LAYS.

The weather behaved itself admirably on the day of the Queen's Coronation, but her wedding day was sadly unpropitious. It rained in torrents and blew "great guns"—a dismal

condition of things described by both pen and pencil in Cruikshank's Comic Almanack for 1841. The inimitable George has a little etching, entitled "A Marry-time View," showing a dripping crowd tramping along in the mud, some with umbrellas turned inside out by a blast which has hurled a chimney-pot on their heads. Below are verses in the punning style of Pierce Egan, a specimen of which will suffice:

A gathering of the people, all from home,
The reigning Queen and raining sky to view;
In Italy the million rush to Rome,
Are they not free to roam in London too?

Throngs of the curious, curiously met,
An inconsistent batch of low and high;
Drunkards, for instance, getting drenched with wet,
And still declaring they were very dry.

Women with pattens found to clog the way,
Young thieves aspiring to the golden fleece,
Mid torrents fair, that soaked, with equal play,
A new policeman or a new pelisse.

And so on, labouringly. Such an impression did the bad weather make that a song-writer of the day took upon him to bid the Queen cheer up. Thus he sang:

Droop not, fair Queen, though clouds
O'ercast thy nuptial day,
Though, hid in sullen clouds,
The day-god turns away.
Canst thou not see
'Tis jealousy
Of Coburg's happy doom
Provokes his wrath,
Darkens his path,
And wisps (wraps?) him round in gloom.

Haste to thy bridal bower,
Young, innocent and fair,
Thy own pure heart hath power
To make all sunshine there.
Where'er you move
Truth, grace and love
Thy handmaidens will be;
Let Phœbus smile,
Or frown the while,
It matters nought to thee.

The song from which these stanzas are taken is one of a very large collection contained in "The London Singer's Magazine." The issue was in weekly numbers at a penny; each number containing a wood-cut by the Cruikshanks or some other comic limner, and the model followed being "The Universal Songster," which preceded the "Magazine" by a few years. A complete copy is now very rare; the original purchasers, it may be supposed, not troubling to bind the numbers. One such, however, is in my possession. It has no date, but supplies an abundance of internal proof that publication took place during the earliest years of the Queen's reign. Though some of the songs were suggested by the Coronation, the people's poets were more largely inspired by the marriage, which they variously hailed, now seriously, anon in jocular mood.

The serious marriage songs are, taking them generally, by no means unworthy things of their kind. Here is a stanza from "Old England's Royal Bride":

Proud daughter of a kingly race,
Young Empress of the Isles,
That morn shall view thy lovely face
All radiant with smiles;
And thou shalt at the altar stand,
The lov'd one by thy side,
For he has won thy heart and hand,
Old England's Royal Bride.

"Victoria's Wedding Day" was "written expressly for the occasion by J. H. Brown," and thus it runs:

Let the merry bells be ringing,
Let the jocund music play;
Let the nation's voice be singing,
'Tis Victoria's wedding day.
Weave a crown of flow'rets blooming,
Shamrock, thistle, rose combine;
In their freshness unconsuming,
Round her Royal brow entwine.
Bless the vow that none can sunder,
Bless the nuptials of the Queen;
Jove, withhold thy bolts of thunder,
Let no sorrow now be seen.

This poet was obviously a slave to rhyme, and he should have blessed the bond that none can sunder, not the "vow"; but he meant well.

The Royal marriage was celebrated in Drury Lane Theatre by an "Emblematical Tribute," whatever that may have been. Some of its songs are in the collection, including an additional verse for the National Anthem:

Joy to our lovely Queen!
Noble of heart and mien,
Virtuous as fair!
Joy to the manly breast,
Where her true love shall rest,
Happy, content and blest,
Hail, matchless pair!

The poet, whose name is not given, rose higher in "O joyful Spring!"—sung by Mr. Frazer and chorus:

O joyful Spring, upon the wedded pair
Sprinkle thy balmy showers—
Sweet Summer, smile away each frown of care,
And strew their path with flowers.
Autumn, thy harvest and thy fruits bestow,
Till all thy wealth be spent;
And thou, O Winter, with thy spotless snow
Make their old age content.

Then another measure:

Come, ye manly, come, ye fair,
Weave a wreath of evergreen—
Taken for the wedded pair,
Tribute to Britannia's Queen.
Sprigs of ivy hither bring,
Oakens boughs of sturdy form;
Ivy that for aye doth cling,
Oak that doth defy the storm.
Twined together let them be—
Faithful emblems may they prove;
He the oak, the ivy she;
He to foster, she to love.

Would that all occasional verse were as good as this. X.

We have received the following letter from Sir George Grove on the subject of "Tampering with the Classics," which, as an expression of opinion from so eminent an authority on Beethoven in this country, will be read with interest:—

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read Mr. Jaeger's genial letter in your last number—"Tampering with the Classics," page 339. The question is a very serious one. Your correspondent is no doubt right on his own ground, but I venture to think that his ground is wrong.

The words, notes, or colours of a poet, composer, or painter—unless in the case of obvious unintentional oversights—must be left as he left them when he quitted the world and his control was taken off them. As Chopin said (*Niecks's Life*, II., 126) when Liszt played a piece of his with original embellishments: "I beg of you, my dear friend, if you do me the honour to play a piece of mine, to play what is written, or to play something else. *It is only Chopin who has the right to alter Chopin.*" Depend upon it,

he was right. In the excellent words* of Mr. Franklin Taylor, "Why should a composer of music be less respectfully treated than the author of a literary composition?"

It has taken us nearly three centuries to learn this in the case of Shakespeare; and after such an experience we ought to apply the rule to Beethoven without hesitation. We have got to take the best that that great man could give while he was alive, not something for which a second person is wanted; for that, let that second person himself write independently. Indeed, the world has already come a certain distance towards this opinion in music. Whatever we may have felt fifty years ago, we are not now comfortable under Mozart's alterations of Handel—in fact, such alterations introduce a restless feeling as to whose, after all, the music is.

To take an extreme case—What can be said about such an achievement as Mr. John Barnett's clever completion of Schubert's Symphony in E? Whose is it when it is done? Schubert's or Barnett's? and so in all cases.

But even if my axiom were not self-evident, there is, I submit, another consideration in the present case. It is notorious that Beethoven was not satisfied with making an approximate approach to representing the idea which he had in his mind. He came as absolutely near it as he could, after all possible efforts. He wrote and re-wrote, until he expressed as exactly as possible what he wanted. It is thus not a "miscalculated effect" which we possess in his score, it is Beethoven's own intended effect. Now all the instances in which Wagner or others have corrected or improved Beethoven have been based on the supposition that he might have done better if he had known how to do so—in other words, had had the modern orchestra at his disposal. To use again Mr. Taylor's words (p. 46): "Of all composers Beethoven was perhaps the most scrupulously attentive to detail, not only in his marking of all the *nuances*, but especially with regard to the values of his notes, and on this account conscientious teachers and players have always objected to the smallest deviation from the text, as a wrong done to the intentions of the composer."

I am not going to insist upon the passage in the first movement of the "Eroica," where the horn comes in with the chord of E flat while the fiddles have the accompaniment of the notes B flat and A flat, even though Wagner and Costa, and the editor of the London edition of a "Complete collection of Mozart's and Beethoven's Symphonies in score," about 1810, did alter the second violin to G, and others have done as absurd things. I say nothing about this, because no one now disputes that the original notes are right, however they may sound. But take the case where the first subject of the first movement of No. 8 Symphony comes back after the working-out, where the subject is heard in the violoncellos and basses only, and the whole of the rest of the score is occupied with lengthened notes, the whole *fff*. People say that the violoncellos and basses are lost. Is it sure that Beethoven wanted them to sound more clearly than they do? What he seems to have wanted is an enormous noise as a climax to the *pizz* *f* two bars before, with a mere flavour of the tune. If he had wished more than a mere flavour it would have been perfectly easy for him, with the materials at his hand, to take the trumpets and bassoons, for instance, and add them to the lowest strings. He must have left this passage entirely with his eyes open, and therefore the complaints which are sometimes made against it are complaints

* "Technique and Expression in Pianoforte playing," p. 2.

against him, and not against his orchestra. In the instance given from the *Scherzo* of the Ninth Symphony, it would have been surely easy and obvious for Beethoven to give the characteristic vigour of the *Scherzo*, which he confines to the string quartet, to the trumpets and drums as well, of which he makes no use at all.

Looking at the thing without prejudice we cannot help feeling that this is so, and also we cannot but feel that if instruments belonging to the modern orchestra—i.e., valved instruments—are introduced, a different quality will be given to the sound, which would be as much out of keeping with Beethoven's brass as Mozart's clarinets are with Handel's band.

I am, Sir, your obedient servant,

Lower Sydenham,

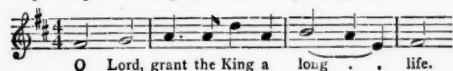
G. GROVE.

May 11, 1897.

"God save the Queen" will be much in evidence during the third week of the present month. Everyone knows that the tune is in triple time; but there are instances of its having been changed to a quadruple rhythm with more or less success. In the former category may be placed its use by Gounod in the first of the two marches he wrote for the marriage of the late Duke of Albany, in which the melody of the National Anthem is ingeniously introduced in long notes as an inner part. Not so successful was Czerny, of Study fame, who, in 1838, wrote "Queen Victoria's Coronation March," a copy of which now lies before us. The march is in D, but the second trio, in G, makes its appearance in the following form, of which we give the melody only, and an octave lower than written—



THE harmonies which Professor Bridge has used in the second verse of the new version of "God save the Queen" are taken from Attwood's anthem "I was glad," written for the coronation of George IV., and also sung at that of Queen Victoria. The anthem, "O Lord, grant the King a long life," which Attwood composed for the coronation of William IV., has not, so far as we know, been reprinted; it is, therefore, less familiar than "I was glad." As a compliment to the sailor king, Attwood introduced the melody of "Rule, Britannia," into the instrumental introduction (*Allegro maestoso*, thirty-five bars long) of "O Lord, grant the King." This movement is first played *without* the nautical theme, and then repeated, *piano*, with the addition of "Rule, Britannia," given out by the trumpet and horn, *forte*, which must have had a strange effect when heard within the walls of Westminster Abbey. The opening notes, however, are reversed—tonic, dominant: instead of dominant, tonic—as will be seen below. The opening bars of the principal vocal phrase (melody only) are:—



The final fugue has this subject:—



After the exposition, four bars of Dr. Arne's national air are used as a counter-subject in the soprano—



and later on "dear old Mr. Attwood" combines these two subjects with the principal vocal theme of the anthem (alto), plus a free part (tenor), "in a manner no less skilful than pleasing"—

O Lord, grant the King a long life.



A CORRESPONDENT asks us: "What notes or phrases were played by the state trumpeters when Queen Victoria was proclaimed in 1838?" In reply, we have pleasure in stating that the "Flourish" performed at the coronation of King William the Fourth was as follows, scored for four trumpets, bass trombone, and kettle-drums:—



The above, which has kindly been supplied to us by Mr. Walter Morrow, the well-known trumpet-player, was probably composed by Thomas Harper (the elder), who was state trumpeter on that occasion. As he still held that office at the time of the coronation of Queen Victoria, it may reasonably be assumed that the same "Flourish" was used at the Proclamation of the Queen in 1838.

MUSICAL educationists inclined to doubt the value of choral competitions as a means of stimulating choirs and discussing musical skill may be confidently recommended to cogitate over the accounts we give elsewhere of the recent events at Kendal, Leeds, Carlisle, Morecambe, and Madresfield. Leeds and the district have achieved world-wide fame by the singing of the Festival choir. But this famous choir is of course a result. It could not have existed but for the experience gained by choralists in the numerous small choirs that are found in connection with places of worship and other centres. Most of these choirs consist of not more than about thirty members. But they often have voice enough for a hundred ordinary choralists, and their standards of execution of unaccompanied choral classics, being born of frequent contact with one another at local competitions, is surprisingly high. At the competition organised by the Leeds Prize Musical Union at the Town Hall, on the 1st ult., there were fourteen male-voice choirs and eight mixed voice choirs. They sang separately with gratifying excellence, but no one present on the occasion could fail to be deeply impressed with the sublime effect of the whole number singing in chorus. The audience was made up of keenly interested choralists. When, during an interval in the proceedings, "Lead, kindly Light," was called for, the effect of the audience and the united choirs, which together thronged the large hall, uniting in unaccompanied four-part harmony sent a thrill of ecstasy through many present, and induced a wonder whether anything more impressive could exist than the simple beauty of the human voice divine. It was the *ne plus ultra* of congregational singing.

It is right to record that all the competitions mentioned above, except Leeds, are the direct outcome of the splendid example of Kendal, where, as everyone knows, Miss Wakefield is an inspiring force. The specialty of nearly all these gatherings is the awakening of local forces. The prizes are small, and are not open to distant prize-hunters who have no real interest in the district itself. In the course of working these local competitions, numerous apparently small but really vital questions have to be settled. The experience of a decade at Kendal has made Miss Wakefield an adept in the art of this peculiar organisation. No greater compliment could be paid to that lady than the reproductions of the Kendal scheme that are springing up in various parts of the country. May they increase and multiply!

ONE of the musical critics of the *Standard* draws attention to a practice on the increase in our concert-rooms which is discouraging to our composers. Commenting on the appearance of a young English singer, the critic says: "The selection of songs by Cornelius, Vivaldi, Salvator Rosa, Schubert, Massenet, Grieg, and Brahms showed also cultivated and refined taste, which, however, made the omission of English composers specially remarkable. Miss — is not by any means singular in this ignorance or slighting of the lyrics of British writers. It is comparatively seldom that the high-class songs of our living musicians are heard in the concert-room. Yet Mackenzie, Parry, Stanford, Cowen, and many others have written lyrics which are worthy to be set side by side with the finest productions of Continental composers. It should be the mission of all cultured English singers, especially the younger, to make known the highest endeavours of their countrymen." The above needs no comment, but there is another matter which

rising vocalists would do well to consider. Is it not somewhat absurd that an English singer wishing to favourably impress an English audience should address that audience in all civilised languages but their own? Moreover, how many vocalists can properly pronounce, we do not say speak, the various languages which they essay? By all means let the masterpieces of foreign writers be rendered in their respective tongues, but this does not necessitate the banishment of English songs, or their being placed in apologetic fashion at the end of the programme. There is more merit in pronouncing English well than in singing in broken French or German, and many young vocalists who are only mediocre in the Continental schools can sing their native ditties with charm and distinction.

FACTS, RUMOURS, AND REMARKS.

THE musical critic of the *Baillieage*, a paper published in Guernsey, has by no means satisfied a correspondent of the *Guernsey Star*, *à propos* to a certain performance of "Elijah" in the island. From a letter addressed to the *Star*, I gather that at the concert in question some of the arrangements were unusual, nevertheless the critic went in for praise to an extent which the correspondent describes as "truly unique in effrontery and insular conceit." This, after all, is only a case of one gentleman disagreeing with another, and I should not notice it here but for a sentence in the *Star*: "If Mr. Joseph Bennett, who so often immortalises the choice sayings of the 'office-boy,' ever discovers Guernsey, THE MUSICAL TIMES will need enlargement." I should like to say in this connection that I am no horse fly on the look-out for sores simply as such, and that when, from time to time, I point out errors and absurdities in criticism, my object is to shame newspaper editors and proprietors into the decency of entrusting it to men who know something about the art and can convey their knowledge to the reader. In too many cases the general reporter goes to concerts, as he goes to coroners' inquests. No doubt, he does his best, poor man, but what business has he in such a galley?

THE organ has often moved a reporter to eloquence, and a striking example recently appeared in a Surrey newspaper: "Anon it (the organ) was loud and majestic, smiting a ponderous melody through the shrouds of a mighty ship; again it was low and sweet as the sighing of summer winds, while in the noble phrasing of the last selection, which was listened to by the congregation upstanding, it was amply demonstrated that the good people of St. John's have reason to be proud of this new acquisition to their church." It does not quite readily appear how such a demonstration could be made by noble phrasing, but that does not affect the eloquence of the passage.

It is satisfactory to find, as I do from a forwarded "cutting," that Chichester boasts an amateur orchestral society (conductor, Mr. A. G. Whitehead), and that the society has, in the words of the local *Observer*, "come to stay." The programme of a concert recently given shows that the members are bent upon learning to walk before they attempt to run, a proof of wisdom somewhat rare in these days. The *Observer*, however, tells them that they ought to "stick to better work than playing waltzes." That may be, but if, as the same paper says, two symphonic movements by Haydn "proved somewhat exacting," a waltz must be about the measure of the orchestra's

powers, especially as the only wind instruments available are a flute, oboe, and clarinet. No sensible man despises the day of small things. In a grain of mustard seed there is a potential tree, as a high authority has taught us.

ANOTHER piece of news from Chichester is less satisfactory, and the *Observer* tells its readers so in a "double-led" first leader. It appears from the editorial statement that many of the congregation who attend the Cathedral on Sunday afternoon leave after the anthem, and before the sermon. That conduct is not peculiar to Chichester, and is scarcely surprising anywhere, seeing how often Cathedral sermons are stale, flat, and unprofitable. But the clergy object; naturally enough, from their point of view. The Dean wishes to have hearers, even when he holds forth for fifty minutes, as on a recent Sunday, and the result is a decree that "the canticles and anthems—especially on Sunday afternoons—are to be of the shortest and simplest forms." In face of this amiable measure the Cicestrians are indignant. Says the *Observer*: "The Very Rev. the Dean, who is felt to be the prime mover in this innovation, which is stirring up a general storm of disapprobation, is believed to have the wish to make the service more of a congregational character. But here we join issue with him. Ninety-nine out of every hundred who attend the services at the Cathedral avowedly go there reverently to listen to, and enjoy, beautiful music, so sweetly rendered by the highly-trained and accomplished choir. They have their own parish churches to which they habitually go for ordinary divine worship." The distinction here made touches the very root of the matter, but the clergy are not likely to give way on a point of management. The constitution of the Church of England makes them "lords over God's heritage," and the heritage must be content with chants and hymns if it be so ordained. Happily, Deans and Chapters cannot compel attendance, and I shall be curious to know how the new régime affects the numerical strength of the congregation on Sunday afternoons.

SOMEONE has been good enough to send me a newspaper report of a "grand Bohemian concert" given in a town not many miles to the North of London; at the same time underlining certain passages worthy a place in a cabinet of gems. I read: "Miss — infused a tremendous amount of energy into 'Sabbath evening Chimes,' the instrument so vibrating as to destroy the beauty of the piece." This simply means that the performer used the loud pedal unduly. Again: "Madame — sang 'Ora pro nobis.' This was the most effective number of the evening. Sung with pathos, and accompanied by Mr. — on the 'cello, the tremolo strains, set in a minor key, harmonised nicely with the modulations of the voice and the soft tones from the piano. Madame — so held the attention of the audience that no sound but her voice and the cadences of the instruments could be heard, though the loud applause at the termination told how it had been enjoyed." The Bohemianism of this concert must, I suppose, be looked for in the comic part of the programme. Truly was it a dainty dish to set before the townsfolk—a *plat* compounded of "They're coming on again," "The Penny Whistler," "How I tickle 'em," "I've lost my pal," and "How I got married this morning," with its query, "What's the good of your honeymoon if you leave your wife behind?" Are the people to be refined and elevated by such means?

THERE is no limit to the executive powers of the present day. I read that a violinist, when playing a solo, "showed his skill in the Terpsichorean art," and that a tenor rendered a part-song!

MR. SAINT-SAËNS finds reasons for not producing the works of Handel and Bach in Paris, and adds:

It is done in England, but how? They have good soloists, singers of great talent, who sing altogether in oratorio. Conductors and executants interpret as each sees fit, according to their own particular fancy. Such performances would be considered lamentable in Paris. Happily, the English public is long suffering; it is not troubled with *ennui*, or, perhaps, it accepts *ennui* as an inevitable necessity. Here, we would not dare to keep the public listening to fugues and interminable airs for four or five hours in succession. Such works must be cut, pruned, even mutilated, to make them acceptable.

What does this prove but "so much the worse for Paris"? Mr. Saint-Saëns, however, is a little out in his facts. We in England do not sit "listening to fugues and interminable airs for four or five hours in succession," though, in the case of good music, it would be no reproach to us if we did. But we do cut, prune, even mutilate to make certain works acceptable—which may be a reproach or may not. The point is that Mr. Saint-Saëns discourses on England without exact knowledge.

THE *Chicago Times-Herald* publishes an "interview" with Mr. Clarence Eddy, the American organist, whose playing is well known in this country. To the question how European instruments compared with those in the States, Mr. Eddy replied:

They are better in some respects, but inferior in others. Their chief excellence is in the voicing, an art carried to a high degree of perfection in Germany and France, but in nearly all the mechanical appliances by which the organ is controlled I think the advantage is with the American instruments. They are more conservative over there than we are in the matter of adopting new devices, but their work is always substantial and admirable, and many of the great organs in Europe are distinguished by such remarkable purity and dignity of tone that it is a pleasure to play them.

It is curious that Mr. Eddy had little to say of organs and organists in this country. He referred to his own experiences here as "agreeable"; mentioned Mr. Best and Dr. Peace, and got back to the Continent again.

HERE is a paragraph of some interest:

Not long ago I enjoyed the unique sensation of playing the only organ in Arizona. The occasion was looked upon as a great musical event. Special trains were run from various points, and I was told that two enthusiasts took a stage ride of ninety miles and then a journey on the railroad of 137 miles to hear the recitals.

They evidently were not Chicago people.

Well, hardly. How many people do you suppose would come even from the West side to hear a recital upon that magnificent organ in the Chicago Auditorium?

The interviewer "gave it up."

A VIENNESE story of Van Dyk, the tenor, reaches me by way of America. "He was witness in a case before the law courts. 'Do you spell your name with a "ck" or only a "k"?' asked the examiner. 'With a "k" only,' answered the tenor; 'you can hear the "c" to-night at the opera.'"

SAYS the *New York Musical Age*: "The American public . . . need a rest from opera now and then." They should come to London and rest for forty weeks every year.

THE Chicago Orchestra (Theodore Thomas's) was run during the past season at a loss of 8,000 dollars, and has never yet made a profit in the city. If fellowship in suffering be any comfort, this should make the condition of Glasgow more tolerable.

HEIGHO, my masters! Read this (from the *Musical Courier*):

To my mind the very worst feature of all musical movement to-day is musical criticism, and the manner of it. It is paralyzing to the artist; puts the audience at sea and reduces individual opinion to indifference, laziness, incapacity. It is misleading, unmusical, for the most part dishonest, prejudiced, and chiefly good for nothing whatever as an educational basis.

We critics may still claim the benefit of a doubt. What is the judgment of "my mind" worth?

MR. WEINGARTNER, having broken with Bayreuth, turns his guns on Cosima Wagner, asserting that, "to perfect the art-work of Wagner, there must be a man." Here is another injustice to the sex!

GIVING examples in support of an assertion that the national disease of the United States is hysteria, a writer in the *Musical Courier* observes:

The moral strength of the community asserts itself in grotesque ways, to be sure, but artistic appreciation has gone to far madder lengths of absurdity. The sort of vertiginous notoriety given to long-haired pianists and obese violinists is a case in point. It is not a question of whether Paderewski can play or how he plays the piano. It is not a question of how Ysaye fiddles. In those mad "farewell" performances, when the artists were pelted with flowers, when young girls squealed like jennets, and unwholesome men and stout women sobbed with excitement, there was no room for critical enjoyment or artistic appreciation. Everything was swept away in the flood-tide of hysteria. Those scenes were neither music's triumph nor reproach. They were entirely outside the realm of artistic discussion. They were as wholly pathological as the dancing mania that overspread mediæval Europe.

Let us not suppose that we English are exempt from the disease. There are "crazes" amongst us which it only can account for.

JOSEPH BENNETT.

CHURCH NEWS.

THOUGH the seasons pass away to return again, they have features of permanent and abiding interest, or, to speak more truly, the Church's seasons are intended to bring home to us the great facts which should never be absent from our thoughts. So the music of the ecclesiastical year is of an unchanging value, and more especially so now, when the church oratorio has become an institution whereby the Creation and Redemption and the contemplation of life, mortal and immortal, are subjects which may to our advantage be constantly placed before us.

Gratifying earnestness characterised the rendering on Good Friday, at St. John's Church, Troy, U.S.A., of Sir John Stainer's fine work "St. Mary Magdalen." The enthusiastic organist, Mr. W. H. Purdy, had most carefully trained his choir; both soloists and chorus sang with impressive effect, and the presence of an immense congregation of earnest listeners completed a representation of the church oratorio as a high and solemn function. In the same town Stainer's "Crucifixion" was admirably sung at St. Paul's Church.

In connection with this subject it is of interest to remark that Gounod's "Lo! the children of the

Hebrews," sung at St. Paul's Cathedral in Passion-tide, is in MS. This work was in the possession of the late Sir Joseph Barnby years ago, during his organist days at St. Andrew's, Wells Street, and was first sung there on a St. Andrew's Day Festival. The score is now in the library of St. Anne's, Soho. Mr. Hoyte, of All Saints' Church, Margaret Street, possesses, it is said, a copy of this work received by that well-known organist from Sir Joseph Barnby. The double choruses and double quartet will probably restrict the use of this work, and make it one of the treasures reserved for well organised professional choirs with equally balanced parts. The appearance of an introductory march and, in a somewhat altered form, the double quartet from this church work in the same composer's "Romeo and Juliet" illustrates the aptitude of composers to quote, not always with due respect for propriety, from the works of themselves and others. But, as someone observes, great nations and great authors do not steal, they annex. Schütz's Passion Music was first introduced here by the late Sir Joseph Barnby at the concerts of the London Musical Society. The English version of this work was adapted by the energetic and painstaking successor of Sir Joseph Barnby at St. Andrew's, Wells Street, Mr. F. A. W. Docker.

Concerning Easter music, a brief observation may be made to the effect that Gounod's "Messe de Pâques" seems to be gaining favour with choirs and congregations; further, it may be noted, this work was first sung at St. Andrew's, Wells Street, to an English adaptation by Mr. Docker, some ten years ago. This service was first sung at St. Paul's Cathedral last Christmas; and has been heard at All Saints', Margaret Street, St. Agnes', Kennington, and in other churches.

The Diamond Jubilee church music is both good and plentiful. The chief *pièce d'occasion*, of course, is Dr. Martin's stately *Te Deum* laudamus, a work which, in its admirable musicianship and fine touches of dignity and feeling, illustrates the truth of the axiom, that the art producer of power and eloquence is a man with a clear head and a good heart. It needs no power of prophecy to know how this music will tell on a certain memorable day in front of the great Cathedral.

The additional military band score of this *Te Deum* is a matter of interest in connection with the rapidly increasing use of wind instruments other than the organ in church music. Such use is very ancient and has the authoritative recognition of the Bible narrative. At the time when stringed instruments played by the bow arrived at a practical perfection, wind instruments were less used in churches, and the organ with "strings" became, with the occasional addition of oboes and bassoons, trumpets, horns, and drums, the orchestra of the Church, as may be seen in the scores of the seventeenth and eighteenth centuries. Still, the old kinds of cornets and trombones, the modern types of the "cornets and sackbuts" of the Scriptures, were still not altogether overlooked, and were to be heard at times in some of our cathedrals at a period not far from the beginning of the eighteenth century. The dignified, powerful, clear leadership of certain wind instruments has ever remained a power in ecclesiastical music. Our modern experience has again shown the value of such instruments in church oratorios, not only in cathedrals and other large churches, but also in churches of comparatively small area. Among other thoughts in this direction, it may be pointed out that in the case of a combination of "strings" and the organ of to-day with heavier wind pressures and pipes of larger scale than in vogue formerly, a considerable number of instruments are required—in fact, quite an orchestral

proportion, in order to produce an adequate tone balance. But when this balance is secured the electric vitality of the strings makes the sound of the organ stops imitating the orchestral wind instruments quite cold and ghastly; a failure which artistically compels the introduction of orchestral wind with the strings in combination with the organ. On the other hand, the orchestral wind instruments give new life and character to organ tone, and furnish that particular special force which is the last sign of completion; and it is often better to vivify and enrich organ tone than to place both orchestra and organ in juxtaposition, so as to compel the listener to both feel and make comparisons somewhat unfavourable to both sides. As want of choir or central space is so common in churches, an effective plan is to make a small quartet selection of "reed" and a similar selection of "brass" instruments, with organ. A marked effect has been secured in some of our cathedrals and other churches by the employment, with organ, of two trumpets, or it may be two cornet-à-pistons, and three trombones with kettle-drums. "The superfluous," said an observant Frenchman, "is always the one thing wanted"; and it happens in music that the heightening effect of the crowning force of the orchestra with the organ produces a result, when judiciously used, which is both impressive and imposing. Again, this instrumental force can be accommodated in a small space, and is not only of easy control, but of immense assistance to the organist, and gives accent and warmth of tone to the choral force.

An effective *Te Deum* by Dr. C. Warwick Jordan is a notable instance of this last-named method of church orchestration, and this work has found marked acceptance upon several recent occasions. The setting of the great church hymn for the Accession Service at St. Margaret's, Westminster, on Sunday, the 20th inst., by the talented organist, Mr. E. H. Lemare, is instrumented upon the same lines. Wingham's fine *Te Deum* will be sung at the Oratory, Brompton, on the 20th inst., with brass and organ accompaniments. It will again be well remembered that the special music composed by Dr. J. F. Bridge for the Jubilee Service at Westminster Abbey ten years ago was scored in the same way, and Dr. Bridge has now arranged the National Anthem in similar fashion. There are many services to be held during the great week of this notable year in which the employment of wind instruments with organ as well as orchestral use will brighten the choral expression of the joys and loyal, happy contentment of the people of the British Empire.

Messrs. Novello, Ewer and Co. have just issued "The order for Morning and Evening Prayer, as revised for use on Sunday, June 20, 1897." This compact service-book is admirably edited by the Rev. Canon F. A. J. Hervey, and is complete in every detail. The convenience of such a publication is obvious, and should be eagerly taken advantage of for Jubilee Sunday.

ORGAN NEWS.

It would be impossible to deal with this subject without reference, however brief, to the great work done by the late W. T. Best. He commenced his unique career at a time when a leader in the art of recital-playing had an opportunity never to come again; he was the man of the opportunity. His courage in completely accepting the then new CC compass was equalled in effect by his diligence as a student. His life from the artistic point of view was an isolation which the present writer, a friend of thirty years' standing, can only regret without

offering any attempted explanation. Best did once say, if anything would draw him from this feeling of, in truth, nervous egoism, it would be a partly formed resolution to take interest in the affairs of the Royal College of Organists. He was, indeed, an institution himself, and, as such, will always be remembered. His compositions for the instrument he was so complete a master of will in some instances survive, at any rate, for some time. The memory of his magnificent playing will always remain as a landmark in the musical history of a period famous for the cultivation of high-class performances of the best classical music. His admirers existed all over the world, and thousands of young organists will feel the loss of his leadership and power.

On the 18th ult. the Bishop of Rochester dedicated the new organ at St. Saviour's Collegiate Church. The instrument is the gift of Mrs. Courage, at a cost of £4,000, in memory of her late husband, Mr. Robert Courage, formerly of the neighbouring parish of Horsleydown. The organ is the work of the well-known firm of Messrs. Lewis and Co., and the design for the case was made by Sir Arthur Blomfield. The dedication music included a *Te Deum* by Dr. Warwick Jordan, and the organist, Dr. A. Madeley Richardson, displayed the organ in the following well-chosen solos: Sonata in E flat, Rheinberger; Menuetto in B minor, from one of the organ symphonies of Widor, the organist of St. Sulpice, Paris; and an organ concerto by Handel. The "out-going" voluntary was Lemmens's famous "Storm" fantasia, a piece more striking than elevating. Of course this could hardly be regarded as an "out-going" performance, because the people were not—and rarely are now-a-days—inclined to go out when good music was being well played. It is time, indeed, to banish the old-fashioned term voluntary; to still terminate the service by all means with an organ piece in keeping with the season, occasion, and surroundings; and to gradually let the good sense of the people guide them to leaving the church afterwards and at the real termination of the service. It would be almost as reasonable and respectful to have an "out-going" sermon as to desire to retain an "out-going" voluntary. Lovers of organs and organ music will gladly note that the following leading organists will give recitals on the new organ: Dr. C. H. Lloyd, on the 26th ult., at 3; Mr. Alfred Hollins, on the 2nd inst., at 8; Dr. W. Creser, on the 16th inst., at 8; and Mr. A. Herbert Brewer, on the 23rd inst., at 3.

The organ is large and complete, the registers being thus apportioned: great organ, 13 stops; swell, 14 stops; choir, 10 stops; solo organ, 10 stops, two being on a heavy wind pressure of 12 inches; and pedal organ, 13 stops, including two "flue" and one "reed" stop of 32 feet, four "flue" and two "reed" stops of 16 feet, two "flue" and two "reed" stops of 8 feet, and one stop of 4 feet—a useful register for occasional solo employment in the works of Bach and some few other composers. The usual couplers and combination mechanisms are not wanting. Without being able to devote more space to a detailed description of this notable addition to the fine organs of the metropolis, it is desirable to note in the scheme a recognition of growing feeling in favour of a solid and more varied, and albeit much more expensive, building-up of satisfactory organ tone. This may be briefly stated by a *resumé* of the speaking compass of the stops, a statement organ players and the lovers of organ music generally will perfectly understand. In the scheme, with some 47 speaking registers, on the manuals the unison or diapason tone-platform of 8 feet pitch has assigned to it as the real "ground floor" of

organ tone, so to speak, no less than 23 stops, with 7 of 16 feet compass and 9 of 4 feet range. The pedal organ, with an ample provision of some 13 registers, has a tone-platform of 6 stops of 16 feet compass, with 3 registers of 32 feet range, and with 3 stops of 8 feet compass. Like so many of the same builders' organs, this instrument has an undesirable absence of "reed tone" on the choir organ; an arrangement causing some inconvenience to the players of organ music written with a view to the presence of "reed" stops on every one of the manuals. Points of this kind call for the judgment of the performer, and are by no means within the range of the organ-builder's artistic opinions. Doubtless this noble instrument will be a great joy to the admirers of organ music and organ playing.

Of recent organ recitals, one given at the Parish Church, Ealing, by the accomplished organist, Mr. Owen H. Mead, included, in a well-arranged programme, Bach's Prelude and Fugue in C, of the toccata type, capably played, a work not too frequently given. The late Henry Smart, when listening to this work played on the organ at the Royal Albert Hall, and following with pleasure its almost ceaseless "semiquaver" activity, exclaimed, "What a delightfully busy piece." Other works in the scheme were Merkel's "Variations on a Theme by Beethoven," and the late W. T. Best's excellent arrangement of Spohr's Overture in D, one of the best things of its kind.

A winter series of organ recitals has been given at the Parish Church of St. Helen's, Lancashire, by the organist, Mr. R. B. Woodward. The programme, extending over several months, included a number of standard and acceptable works, such as several of Henry Smart's excellent pieces. Smart, it will not be forgotten, carried a name which is still a special power in Lancashire and Yorkshire; works by Merkel, Tours, Wély, Guilmant, Silas, and Tietz are also included in Mr. Woodward's scheme.

That diligent recitalist, M. Auguste Wiegand, has not only played almost incessantly on the huge instrument at Sydney (N.S.W.), but has made a tour in England. His many programmes contain much that appeals to the popular mind, but it should be remembered the organist has a very decidedly educational work before him, in the exposition of the rich, intellectual stores of music written for the instrument, together with the performance of a judicious selection of good orchestral music; and it is not his particular business to strengthen and preserve the popular associations in connection with music which cannot be altogether regarded as suitable for the dignified tones of the king of instruments. In justice to the Sydney organist it must be stated that his very varied programmes do include the titles of many admirable works by Bach, Mendelssohn, and the composers of the present day.

WILLIAM THOMAS BEST.

BORN, CARLISLE, AUGUST 13, 1826.

DIED, LIVERPOOL, MAY 10, 1897.

OLD and middle-aged organists who may read the following lines will recall the masterly organ playing of Mr. W. T. Best, and the younger generation who knew him not may be interested in learning something of the life-work of one who, in England, was justly designated the "Prince of Organists."

The son of a Carlisle solicitor, William Thomas Best, like Henry Smart, was to have followed the engineering profession, but music became his vocation. His first organ teacher was Young, organist of Carlisle Cathedral; he

subsequently took lessons from John Richardson, a self-taught man, and organist of St. Nicholas Roman Catholic Church, Liverpool, and also from a blind organist. But these good men were of the old "G organ" school and therefore of limited use to an ambitious young fellow who wanted to play Bach as Bach was written. As a matter of fact, Best was largely self-taught. At the age of fourteen he obtained his first appointment as organist of Pembroke Road Baptist Chapel, Liverpool, where the organ had a CC pedal-board, the first of its kind in that city. Here the boy practised assiduously for four hours a day; he also, and very wisely, gave much attention to technical pianoforte studies. Seven years later (in 1847) he became organist of the Church for the Blind at Liverpool. One of his earliest public appearances in the concert-room was at a concert of ecclesiastical music given in December, 1849, by the Liverpool Philharmonic Society, to which he had been appointed organist. The young organist was thus criticised in the *Musical World*: "His [Mr. Sudlow's] place was filled by Mr. Best, a young musician of talent, though rather too fond of sacrificing the composer's ideas to his own facility." Best wrote to the Editor in reply: "Rest assured, Sir, that I claim no acquaintance with those musicians whose 'facility' leads them to vary the text of the composer by the introduction of embellishments, &c., or any other meretricious additions." At the same time he sent for review, at the Editor's "earliest convenience," some of his compositions, adding: "I hope you will consider the enclosed works a sufficient answer to the ignorant remarks of your Liverpool correspondent." He soon afterwards came to London, and in 1855 was organist (for a few months only) of St. Martin's-in-the-Fields and of Lincoln's Inn Chapel. Shortly before—in 1854, not in 1852, as is generally stated—Mr. Best came prominently before the public as a brilliant solo performer, by his recitals at the Panopticon (now the Alhambra) in Leicester Square, to which he had been appointed organist, and where a fine four-manual organ had been erected by Hill. His playing of Bach and other classical composers attracted much attention and greatly extended his fame in the metropolis. It seems that he was announced to give lessons on this instrument at a fee of twelve guineas for a course of twenty lessons, each of forty minutes duration. But he soon resigned the Panopticon appointment, because he very properly would not accede to the director's request that after the entertainment he should play out the audience to the strains of the "Wedding March"! The brevity of his three London appointments was soon to be compensated for by his long reign at the great seaport on the Mersey. In 1855 he was appointed by the Corporation organist of St. George's Hall, Liverpool, at a salary of £300 per annum, which was afterwards increased to £400. Here he presided at Willis's magnificent instrument for nearly forty years, and his recitals justly obtained for him a world-wide reputation. It may be interesting to our readers if we give the programme of his opening recital, which took place on May 1, 1855, in the presence of an audience numbering 2,000 persons:—

PART I.—ORGAN MUSIC.

Grand Offertoire (Op. 35)	Lefebvre-Wély.
Organ Sonata (No. 2)	Mendelssohn.
Concerto [Flute]	Rinck.
Pastorale and Fuga	J. S. Bach.
Organ Concerto (No. 6)	Handel.
Extempore	W. T. Best.

PART II.—MISCELLANEOUS.

Overture—"Preciosa"	Weber.
Andante con variazioni (Septet)	Beethoven.
Marche du Sacré	Meyerbeer.
Overture (Op. 24)	Mendelssohn.
The National Anthem, with Variations and Finale	W. T. Best.

"The massive compositions of Bach, Beethoven, and Handel," said the correspondent of the *Musical World*, "were played by Mr. Best with that finish and chastity of style which have elevated him to so high a rank in his profession." The subject of his extemporisation was a "sort of 'storm piece.'"

Mr. Best's other church appointments, in addition to those already mentioned, were Wallasey Church (on the Cheshire side of the Mersey), 1860; Holy Trinity, Walton Breck, Liverpool, 1863; and West Derby Parish Church.



WILLIAM THOMAS BEST.

BORN, CARLISLE, 1826. DIED, LIVERPOOL, 1897.

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It would be impossible to name all the organs that Mr. Best "opened," the most important of which was Willis's gigantic instrument in the Royal Albert Hall, London, on July 18, 1871. His appearances at the Handel Festivals on Selection days were eagerly looked forward to by organists, who used greatly to enjoy the *sang froid* manner in which he would insist upon, and doggedly keep to, his own *tempi* of Handel's organ concertos, regardless of the exertions of the conductor in trying to keep the band and the organ together. In the early days (1859) of the Monday Popular Concerts he played solos on Gray and Davison's one-manual organ, then in St. James's Hall.

Although he made several important contributions to the literature of organ music, Mr. Best's fame will hardly rest upon his compositions. His "organ arrangements"—full and yet faithful to the original scores—are widely known and are unsurpassed. He edited Handel's organ concertos (issued by subscription) and Mendelssohn's and Bach's organ works. His "Art of Organ Playing," especially Part II., "Studies for the pedal," is an invaluable aid to the organ student. He also edited Handel's "Messiah," in which he incorporated Mozart's additional accompaniments. One of his most distinguished pupils is Dr. Swinerton Heap, of Birmingham, but for many years he had relinquished teaching. The other events of Mr. Best's life may be briefly chronicled. In 1880 he was offered the option of knighthood or a Civil List pension of £100 per annum. As he disliked all kinds of titles—preferring to remain "Mr. W. T. Best"—he accepted the annuity. In 1890 he went to Australia to give recitals on the huge organ built by Hill, in the Town Hall, Sydney. His other travels included a visit to Italy, to inspect the Italian organs. In 1894, owing to continued ill-health, the great organist resigned his long connection with St. George's Hall, when the Corporation of Liverpool granted him a retiring allowance of £240 per annum.

The name of Best is so inseparably associated with the organ—upon which, in his day, he was the greatest English performer—that it will surprise many to learn he was also a very brilliant pianoforte player. He had a special gift for extracting a rich, beautiful tone from the domestic instrument, in addition to remarkable technical facility. After dinner, on condition that the room was partially darkened, he would play for an hour or two without intermission, to the delight of his fortunate and spell-bound listeners. His published pianoforte music, now almost forgotten, furnishes evidence of his complete knowledge of the capacities of the pianoforte keyboard.

Very little is known of Mr. Best's private life. Away from the organ he was very much of a recluse. Social functions he abhorred. All attempts to draw him out of his shell and to get him to associate with his professional brethren in public signally failed. He held aloof from the Royal College of Organists, and would not play on any pedal-board constructed to their scale. He was a master of ironical wit, and many stories are current of his pungent remarks when expressing his opinions, which were as outspoken as they were amusing.

The remains of Mr. Best were interred in the cemetery attached to Childwall Parish Church, Liverpool.

The portrait of the great organist, which appears as an extra Supplement in our present issue, is by Messrs. Elliott and Fry.

VICTORIAN ERA EXHIBITION.

THE great exhibition at Earl's Court was opened on the 24th ult. by H.R.H. the Duke of Cambridge. The ceremonial included the singing by the Exhibition choir, accompanied by Mr. Dan Godfrey's military band, of Cowen's Commemoration Ode, "All hail the glorious reign," which proved most effective.

The music section is intensely interesting. Mr. Imre Kiralfy was fortunate in securing the valuable services of Mr. Barclay Squire to arrange and catalogue the exhibits, and the result is most satisfactory. The fine collection of portraits of musicians, nearly 200 in number, at once attracts attention. The Princess Louise lends a portrait of Paderewski, painted by herself. Thomas Attwood (a very pleasing likeness) and Alfred Novello are close together. C. E. Horn (the composer of "Cherry ripe"), Jenny Lind, and Sims Reeves all appear in costume. Of musicians, as they appeared in their earlier

years, are the lineaments of Goring Thomas at the age of six, Sterndale Bennett as a young man, and Sir George Grove in middle age. The violin world is well represented by Lady Hallé, Joachim, and Sarasate; tonic sol-fa by Miss Glover and John Curwen. The Royal College of Music is represented by its genial Director, Dr. Hubert Parry, and the Master of the Queen's Musick appears in the person of Sir Walter Parratt. But we must leave the visitor to make his own acquaintance of the many musicians of note who adorn these walls.

Like the portraits, the autograph manuscripts which are here so skilfully displayed furnish a veritable *embarras de richesses*. Beginning with royalty, there is the MS. of a Kyrie composed by Princess Henry of Battenberg; also an unpublished theme by Schumann copied by Princess Christian. A full score of "St. Paul" contains an inscription by the Prince Consort, recording a performance of the work he attended in Exeter Hall in 1845. Miss Agnes Zimmermann lends a wooden fan on which are inscribed musical quotations by Brahms, Rubinstein, Madame Schumann, Sir Charles and Lady Hallé, Joachim, Piatti, and others. Mr. W. H. Cummings contributes largely from his fine collection, one of the autographs being a pianoforte arrangement of the "Wedding March" in Mendelssohn's own hand. A music-desk, decorated by Mendelssohn, is close to the composer's autograph pianoforte score of his oratorio of "Elijah," exhibited by his daughter, Mrs. Bencke. Mozart's corrections of Attwood's harmony exercises will naturally attract the notice of many visitors, as will also the manuscripts of such popular songs as Frederick Clay's "Sands of Dee" and Mr. C. K. Salaman's "I arise from dreams of thee." "Sketches" for the "Mikado," in addition to the full score of that amusing work, are lent by the composer, Sir Arthur Sullivan. We can only refer, and that very briefly, to a few of the remaining autographs of special interest. That of Professor Stanford's "Revenge" is enriched with the signature of Tennyson. Who ever has heard of J. W. Davison's overture "Fortunatus," composed in 1834? but here is the MS. of its full score. The following works by living composers, in their own handwritings, are also on view: Cowen's "Ruth," Randegger's "Fridolin," J. F. Barnett's "Ancient Mariner," Parry's "De Profundis," in addition to others too numerous to mention. There are also many letters, including some from Mendelssohn to Jenny Lind, Wagner to Roeckel, &c.

The music publishers' section, like the foregoing, can only be briefly chronicled. Messrs. Robert Cocks and Co. exhibit the MS. of Miss Lindsay's popular song "Tired," and autograph letters from Spohr and Czerny. Messrs. Cramer and Co. lend MSS. by Verdi, Balfe, and Vincent Wallace; while Messrs. Schott and Co.'s case contains autographs of a song by Wagner, a gavotte by Rubinstein, and a pianoforte piece by Liszt. Messrs. Novello, Ewer and Co. exhibit a collection of special interest. Here are the original assignments of Mendelssohn's "St. Paul" and "Hymn of Praise," and of Gounod's "Mors et Vita." In strong contrast to the sums paid for the former works—thirty and twenty-five guineas respectively—is that of £4,000, which the French master received for his oratorio. Somewhat of a curiosity is a copy (now very scarce) of the first book of Mendelssohn's "Songs without words," but entitled "Original melodies for the pianoforte," published by Mr. Novello in 1832 "for the author," and the copy is initialed "I. M. [Ignaz Moscheles] for M. B. [Mendelssohn Bartholdy]." Side by side with their printed versions are the autographs of the following well-known works: Sullivan's "In Memoriam" overture, Mackenzie's Introduction to "Colomba," Gounod's "There is a green hill" (orchestral score), Parry's "Judith," Dvorák's "Patriotic Hymn," Cowen's "Four English Dances," Stainer's "Daughter of Jairus," and Bridge's "Flag of England." There are also two works composed by Professor Herkomer and beautifully illustrated by that versatile artist, in addition to Captain Day's "Indian Musical Instruments," with some of the original drawings by William Gibb and their excellent reproductions in colours. Three very interesting letters must conclude this inadequate notice. One is from Dvorák, written in English, and begins: "You will be surprised to get an English letter from me. For a man, whose heart sticks to all what is English—and I am such a (*sic*) one—

must do his best in order to express his feelings of gratitude in their own language." The other two letters are from Liszt to Mr. Littleton, in the first of which, dated October, 1885, he says: "After an interval of forty years I shall again visit London; for this I have to thank our most estimable friend, Walter Bache, and you." And after his visit to Sydenham he wrote: "Again heartfelt thanks for all your most friendly hospitalities in Westwood House and Dunedin House." Four life-size photographs of Liszt, Dvorák, Alfred Novello, and Henry Littleton, exhibited in this section, taken by Mr. Augustus Littleton, are excellent specimens of photographic portraiture.

A private view of the Victorian Era Exhibition enables us to speak in the highest terms of that portion of it which specially appeals to lovers of music, where they may spend a pleasant hour or two to their profit and enjoyment, in addition to the delights of the many other attractions which Mr. Kiralfy has so lavishly provided for his millions of visitors.

ROYAL OPERA, COVENT GARDEN.

PRECEDED by an operatic concert on the 8th ult., in aid of the Prince of Wales's Hospital Fund, the opera season at Covent Garden was opened on the following Monday with Gounod's "Faust," the title-role being sustained by M. Bonnard, and Madame Eames appearing as *Marguerite*. M. Bonnard's reading of the faithless lover was as conscientious as usual and marked by effective use of limited vocal means. The *Marguerite* of Madame Eames was the same as on many previous occasions. There was not the slightest suggestion of the *Gretchen* in the embodiment, rather was it a portraiture of a patrician damsel in reduced circumstances; but it was exquisitely refined, and the music was sung with superb beauty of voice and with rare expressive charm consistent with the conception of the character. The part of *Valentine* introduced a new-comer, M. Noté, the possessor of a fine baritone voice, but whose phrasing and style are very unfinished, and whose acting is equally rough. M. Meux, who also made his *début* here on this occasion, appeared as *Wagner*. The rest of the cast was made up by Madame Brazzi, Mdle. Bauermeister, and M. Plançon, the last-named giving once more his unsurpassable impersonation of *Mephistopheles*.

The following night the same composer's "Roméo et Juliette" was mounted, the "pair of star-crossed" lovers being respectively personated by M. Scaramberg and Madame Saville, both of whom made their first appearance at Covent Garden. The former proved a tenor of moderate abilities, but the latter is a sympathetic artist who possesses a voice of silvery quality though somewhat limited in power. Mdle. de Vigne appeared as the Page, and sang the fateful ballad very prettily. The remaining principal characters were personated by M. Plançon as the *Friar*, M. Bars as *Mercutio*, and M. Gilbert as *Capulet*.

M. van Dyck made his re-appearance in the title-role of "Tannhäuser" on the next evening, and showed that although the middle notes of his voice had become hard in quality, he had gained in power as an actor. Madame Eames being unable to appear as *Elizabeth*, the part was taken, without rehearsal, by Mdle. Pacary, who thus made her *début* somewhat earlier than had been intended. This lady proved herself to be an experienced artist, but neither her singing nor acting showed more than average capacities. Madame Brazzi appeared as *Venus*, but with only moderate success; and M. Noté gave a very rough and unsympathetic reading of *Wolfram*. A good impression was made by M. Journet, another new-comer, as *Hermann*, and he is likely to prove a valuable addition to the company.

On the fourth night Verdi's "Aida" was mounted, the performance being distinguished by the forcible embodiment of *Amneris* by Miss Marie Brema. Miss Susan Strong, who, it may be remembered, made so promising a *début* in the autumn of 1893, re-appeared on this occasion, and although she has still something to learn as an actress, she has made distinct advance as a vocalist, and the beautiful crystalline quality of her voice imparted peculiar charm to her singing as *Aida*. *Radames* was impersonated by Signor Ceppi, one of the most promising of this season's new tenors. His voice is of excellent quality, and he sings

with taste and dramatic perception. Signor Ancona presented a vivid portraiture of the Ethiopian King, and sang with remarkable power. Mr. Lemprière Pringle and M. Plançon were excellent exponents of the victorious King and the Priest.

Mdle. Pacary made her second appearance the following evening as *Valentine*, in Meyerbeer's "Les Huguenots," but failed to improve the impression she had previously made in "Tannhäuser." The florid music of the Queen was well suited to Miss Marie Engle's abilities and it was delightfully sung. Madame Brazzi was the *Urbain*. M. Noté's style was ill suited to the courtly *De Nevers*, but the fine tone of his voice made part amendment for his histrionic deficiencies. The part of *Raoul* brought forward another *débutant*, M. Dupeyron, who possesses some useful high notes, but who otherwise is wanting in the attributes which go to make a great artist. The cast also included M. Plançon, M. Journet, and M. Bars. The preceding performances had been conducted by Signor Mancinelli, but this opera was directed by M. Flon, who once more proved himself to be well fitted for the responsible position.

Gounod's "Faust" concluded the week, the cast being the same as on the opening night, with the exception that the title-role was sustained by M. van Dyck. This artist, it may be remembered, adopts a mediæval German dress for the part, a much more consistent procedure than the donning of a seventeenth century Italian costume in which the hero usually appears. M. van Dyck also discards the pantomimic change of dress in the first scene, and with good reason relies upon change of voice and bearing to convey the idea of *Faust's* sudden rejuvenescence.

The performance of "Carmen," on the 19th ult., introduced yet another tenor, M. Salignac, who made a most favourable impression by his embodiment of *Don José*. His abilities are greater as an actor than as a singer; but his voice, although not very powerful, is of excellent quality, well produced, and used in a manner that indicates an artistic temperament. The *Carmen* of Mdle. Zélie de Lussan is too well known to need comment, and it is sufficient, therefore, to say that this lady was in excellent voice. Miss Marie Engle presented a most pleasing *Michaela*, and *Frasquita* and *Mercedes* were efficiently represented by Mdle. Bauermeister and Mdle. de Vigne. Signor Ancona sang very finely as *Escamillo*, and Messrs. Dufrane, Bars, Gilbert, and Rommy completed the cast. M. Flon conducted.

Massenet's dainty "Manon" was presented on the 21st ult., the fickle minded heroine being personated with discretion and much vocal charm by Madame Saville, who thereby may be said to have increased the favourable impression she had previously made. M. van Dyck being indisposed, M. Bonnard came to the rescue, and proved, as usual, an efficient substitute. M. Dufrane also elicited favourable opinions by his intelligent embodiment of *Lescaut*.

MM. Edouard and Jean de Reszke made their first appearance this season on the following evening, respectively as *Heinrich der Vogler* and *Lohengrin*. Both artists were in splendid voice, and once more showed themselves unsurpassed in their several parts; Madame Eames, as *Elsa*, acted with much greater warmth than hitherto, and sang magnificently. No less notable was the personation of *Ortrud* by Miss Marie Brema, who was most ably supported by Mr. David Bispham as *Telramund*. Mr. Lemprière Pringle also sang with noteworthy skill as the *Heerrufer*, and the interest of the performance was increased by its being conducted by Herr Anton Seidl, who, it may be remembered, directed the first performances in England in 1882 of Wagner's "Nibelung's Ring" at the old Her Majesty's Theatre. "Lohengrin" was sung in German by all the principal artists, and the interpretation may be said to have been the most complete ever given at Covent Garden. Not only were the characters represented in a manner it would be difficult to surpass, but the orchestral balance with the voices was admirably preserved and the choral portions admirably rendered, albeit they were sung in divers languages. Moreover, the actions and movements of the choristers were somewhat less artificial than usual, and the stage mounting showed some rational innovations, presumably due to the new stage manager, Mr. Friend, whose efforts deserve encouragement.

THE ROYAL CHORAL SOCIETY.

ON very few occasions has such enthusiasm been seen at the Albert Hall as on the 6th ult., when the Royal Choral Society concluded its twenty-sixth season by a commemorative concert in honour of the Queen's sixty years' reign. The evening was opened with Professor Bridge's new arrangement of the National Anthem, with the altered second verse written by the Very Rev. S. Reynolds Hole, Dean of Rochester, which runs as follows:

O Lord our God arise,
Scatter her enemies,
Make wars to cease;
Keep us from plague and dearth;
Turn Thou our woes to mirth;
And over all the earth
Let there be peace.

There are some conservative minds who may regret the banishment of the "knave's tricks" and aggressive spirit of the discarded verse, but it must be admitted that Dean Hole's lines are more consonant with the sentiment of modern Christianity. They are set for soprano solo, afterwards being repeated by the choir, of which the varied harmony has been taken from Attwood's anthem "I was glad," performed at the Queen's coronation. The solo part was sung by Madame Albani, and the last line, "Let there be peace," when taken up by the choir, made a most impressive effect. The programme proper began with Mr. Eaton Fanning's "Queen's Song," the text of which, reflective of the spirit of to-day, has been written by Sir Edwin Arnold. The music is in part-song form, is well laid out for voices of average means, and, as sung on this occasion, proved highly effective. It was followed by Handel's anthems, "Zadok the Priest" and "The King shall rejoice," which formed part of the coronation music in 1838; but the most important performance of the evening was the production of Professor Bridge's spirited setting of Mr. Rudyard Kipling's poem "The Flag of England." This is no mere *pièce d'occasion*, the words being appropriate so long as Englishmen take pride in the prestige of their flag; and the music possesses a vigour and emotional life, combined with masterly craftsmanship, that will assuredly long appeal to all cultured musicians. The refrain, "What is the Flag of England?" announced by eight trumpets, gave a unity and martial character to the composition which had a most stirring effect; and the powerful suggestiveness of the answer of the North Wind opened the work in a most impressive manner. The treatment of the varied sentiments of the South, East, and West winds proved no less happy, great dramatic force being evident in several passages. The solo portion was sung by Madame Albani with much fervour, and the chorists have never fulfilled their duties with greater intelligence and ardour. At the close the enthusiasm of the audience was immense, and the applause only ceased after Professor Bridge had been recalled four times to the platform and expressed his regret that Mr. Kipling was not present. Mendelssohn's "Hymn of Praise" occupied the second half of the programme, the soloists engaged, in addition to Madame Albani, being Miss Anna Williams, Miss Muriel Foster, Mr. Edward Lloyd, and Mr. Daniel Price.

QUEEN'S HALL CHORAL SOCIETY.

TO the excellent work during the past few months of the choir conducted by Mr. Randegger, must be added a thoroughly satisfactory performance of "St. Paul." At Queen's Hall, on the 13th ult., there could be no doubt that the choralists, appreciative of the task before them, were determined, by the display of conscientiousness combined with spirit, to offer the best possible tribute to the genius of the composer of such dignified, imposing, and beautiful numbers as "Rise up, arise," "O great is the depth," "Happy and blest," and "How lovely are the messengers." A more evenly balanced, careful, or generally finished rendering of these choruses, marking such important phases in the development of the sacred story, could not have been desired. The interspersed chorales, too, were delivered with the requisite solidity. Madame Clara Samuël sang the soprano solos with her accustomed

refinement and unfailing regard for expression, and Miss Ada Crossley gave with adequate effect the delicious air "But the Lord is mindful." In the tenor recitatives, particularly Stephen's address, Mr. Edward Lloyd repeated one of his most notable declamatory triumphs. Mr. Andrew Black being indisposed, the music of the *Apostle* was sung by Mr. John Sandbrook, who exhibited dramatic impulse and a clear perception of other requirements in "Consume them all" and "O God, have mercy upon me." Mr. Louis Frolich commendably sang his share of the passages for the false witnesses, and Mr. Randegger kept his able forces well in hand throughout.

PHILHARMONIC SOCIETY.

WHEN Professor Stanford's Pianoforte Concerto in G (Op. 59) was produced at the Richter concert of May 27, 1895, it was preceded by Wagner's Prelude and Liebestod ("Tristan") and Tchaikowsky's "Pathetic" Symphony. It was thus placed in juxtaposition with two of the most emotional, heartrending masterpieces of music. Moreover, the symphony was then played for the first time under the greatest of living conductors, and with such overwhelming effect that everything coming after it was dwarfed by comparison. After hearing Professor Stanford's work again at the third Philharmonic Concert, on the 5th ult., and under circumstances more favourable to forming a proper judgment of its merits, we are of opinion that it is amongst the composer's finest efforts. The flow of spontaneous melody, now frankly tuneful, deeply expressive, anon unaffectedly merry and sparkling; the brilliancy and beauty of the solo part, the charm of the orchestral accompaniments, and the refinement, alike in conception and workmanship, pervading every bar (and doubly welcome after the enormous quantity of "brutal" music which we have lately had to endure), make this concerto a feast alike for ear and mind. Mr. Leonard Borwick played it in his grandest style, with most brilliant technique and perfect realisation of the composer's intentions. Professor Stanford conducted, and, with the pianist, was recalled no less than three times. This proved once more that the public is not prejudiced against British music when it can be induced to listen to it. Another specimen of native music—Sir Arthur Sullivan's overture to Act IV. of Shakespeare's "Tempest"—opened the concert, the closing overture (if such a paradox may be permitted) being Beethoven's great "Leonore," No. 3. The symphony was Brahms's glorious No. 1 in C minor, which we hold with the writer of the analytical programme "will ever rank with the masterpieces of all time." Madame Sigrid Arnoldson sang two hackneyed show pieces and was rapturously applauded. Sir Alexander Mackenzie conducted.

Mr. Hamish MacCunn represented British music at the fourth Concert, on the 20th ult., by his orchestral suite "Highland memories." The three pieces are very melodious and charming and characteristically Scotch; but they are mere trifles, and cause regret that a composer, who in his student days could write the bold, breezy, and bracing overture "Land of the mountain and the flood," should now content himself with such modest thumb-nail sketches as these "scenes." They were well played, under the composer's direction, and favourably received. Though Mr. Eugene d'Albert was born in these isles it is impossible to claim his Second Pianoforte Concerto in E (Op. 12) as a contribution to our native art, as the work betrays German influence in every bar. We confess unfeigned admiration for this brilliantly effective, concise, and virile work. Mr. d'Albert's ideas are those of a thinker possessing the genius to conceive and the power to execute works of art, which only reveal their full beauty and significance after repeated hearings. His music is indeed "mixed with brains," to quote one of the masters of a sister art, and it is only such music, showing in every bar deep thought allied to spontaneous invention, which will outlive a passing craze. There are some beautiful and beautifully treated melodies in this Concerto; the style is elevated, all prolixity is avoided, and when in the 'Ercles vein, the composer is at once impressive and exhilarating. Mr. d'Albert's playing of his own work and of Weber's Concertstück (in which he "tampered" with the music) was superb and created the

utmost enthusiasm. A fair performance was given of Beethoven's Eighth Symphony, and Madame Albani sang Mozart's "Non mir dir" and Handel's "Ombra mai fu," well known as the "Largo."

QUEEN'S HALL SYMPHONY CONCERTS.

GREAT musical interest has been excited in the second series of Mr. Newman's symphony concerts, which was begun on April 24, owing to the programmes being severally devoted to representative compositions of one of the most well-known composers. The first programme presented an excellent selection from the orchestral works of Brahms and included the "Tragic" Overture (Op. 81), the Second Symphony in D (Op. 73), and the academic "Festival" Overture (Op. 80), admirable readings of all of which were secured; under the sympathetic and vigorous direction of Mr. Henry J. Wood. Madame Blanche Marchesi was the vocalist.

On the 1st ult. the position of honour was given to Grieg, and performances were given of the concert-overture (Op. 11) "In Autumn," the Pianoforte Concerto in A minor (Op. 16), the solo part of which was played by Miss Adela Verne; Hans Sitt's orchestral arrangement of the four Norwegian Dances (Op. 35), originally written as a pianoforte duets; the second "Peer Gynt" Suite, and the prelude, intermezzo, and triumphal march from the incidental music to Björnson's tragedy "Sigurd Jorsalfar" (Op. 56), the last-named having been first heard in England, under the composer's direction, at the Philharmonic Society's concert on May 24, 1894. The afternoon was also notable for the first performance in England of Anton Arensky's Symphony in B minor (Op. 4). As indicated by the opus number, the symphony is an early work, having been written when the composer was about twenty. The weakness shown in the power of development, and his unacquaintedness of effective orchestral combinations, may therefore fairly be ascribed to the inexperience of the writer; but the themes possess life and charm, and a conspicuous merit of the work is its clearness and simplicity of design.

The concert on the following Saturday brought forward Beethoven, whose Fifth Symphony in C minor received a magnificent interpretation. The solo of the Violin Concerto in D (Op. 61) was played by Herr Otto Spamer, who made his first appearance on this occasion, and created a favourable impression by reason of the correctness and conscientiousness of his playing, but whose power of expression is not yet equal to the demands of this music. The novelty at this concert was a Carnival Overture (Op. 45) by Alexander Glazounoff. The title of this work sufficiently indicates its poetic basis, and the music is of the bright and vivacious character expected. A peculiarity of this overture is the introduction of an organ solo, which provides a striking contrast to the context.

On the 15th ult. Tchaikowsky occupied the entire programme, and first performances in England were given of two works of considerable importance, the overture to Tchaikowsky's first opera, "Voivoda," and a Suite for orchestra (No. 3, in G, Op. 55). The overture is the most important number which remains of the opera, which was produced in January, 1869, but which so little pleased the composer that he subsequently burned the score. A dignified theme, partaking of the nature of ancient Greek Church music, opens the composition, and upon this melody is written several variations of great ingenuity, scored in a most picturesque manner. The variations are succeeded by a quick movement, which is interrupted by an *Andante* of graceful character. From the above description it will be gathered that in regard to form, this overture has little in common with works usually so named. The suite comprises four numbers, and possesses great musical interest. It opens with an "Elegy," the chief theme of which is characterised by dignity and pensive sentiment, attributes which dominate the movement. A waltz which follows is thoroughly Slavonic in nature and expression, and is followed by a vivacious *Scherzo*. The *Finale* consists of a melody of great beauty upon which are built twelve variations of great originality, the last of which is in the form of a Polacca. The Fourth Symphony in F minor (Op. 36), selected for performance, was first heard in

England at the Philharmonic concert on June 1, 1893, when it was conducted by the composer. The first and second movements are marred by over-development, but the *Scherzo* and *Finale* are inspiring music. In the former the strings play *pizzicato* throughout, deft use being made of the wood-wind and brass to secure contrast. The afternoon was concluded with the "Capriccio Italien" (Op. 45), a work which possesses little Italian character, but is full of Slavonic spirit and emotional expression.

Wagner having been born on May 22, 1813, the next concert wholly consisted of that master's works and included the overture to "The Flying Dutchman," the overture and Venusberg music from "Tannhäuser," "Ride of the Valkyries," the "Trauermarsch" from "Die Götterdämmerung," and the Preludes to "Parsifal," to Act III. of "Die Meistersinger," and the Prelude and Liebestod from "Tristan and Isolde." The vocalist was Mr. Louis Fröhlich, a young baritone of great promise, who sang excerpts from "Tannhäuser." The high standard attained at the first series of these concerts has not only been fully maintained during the past month, but distinct advance had been made in unanimity of attack and expression, and specially in the phrasing and in delicacy of tone in soft passages. Mr. Wood has also shown greater perception of the idiosyncrasies of the various composers whose works he has conducted, and very much may be expected from him and his magnificent orchestra.

MOTTL CONCERTS.

THE chief features of the concerts given at the Queen's Hall on the 11th and 18th ult., under the direction of Herr Felix Mottl, were the performances of the second part from the second act and the greater portion of the third act from "Parsifal." The programme attracted large audiences, and the renderings were as effective as they could be made in the concert-room. On the 11th ult. the second portion from the second act was given in its entirety, the title-*rolle* being sustained by Herr Heinrich Vogl, who had a reception which showed that his fine impersonations at the old Her Majesty's Theatre in 1882, when the "Ring" was performed for the first time in England, had not been forgotten. Time has dealt very leniently with his magnificent voice and increased his power of dramatic expression, and his singing in "Parsifal" and his rendering of the "Spring Song" from "Die Walküre" were superb examples of vocal declamation. The music of *Kundry* was excellently declaimed by Frau Mottl, and the few words of *Klingsor* were capably delivered by Mr. Charles Copland. The parts of the six maidens were intelligently sung by Misses Esther Palliser, Agnes Nicholls, Hilda Foster, Helen Jaxon, Eleanor Jones, and Ruby Shaw; and the choral portion was interpreted by the female choir from the Royal College of Music, whose fresh young voices and admirable training contributed in no small degree to the effectiveness of the interpretation. The remainder of the programme consisted of the overture to Weber's "Oberon," the reading of which was characterised by exaggeration of contrasts of tonal force, the Prelude and Liebestod from "Tristan and Isolde," and Smetana's symphonic poem "Aus Bohmen's Hain und Fleur." The last-named, which is the fourth of a series of six works in similar form entitled "Mein Vaterland," had not previously been heard in England. The music is intended to suggest the peace which is supposed by poets to prevail in the country on a lovely summer day, and the subsequent joys of a peasant holiday; but, as a matter of fact, the music possesses so little distinctiveness that the listener has no occasion to trouble about its poetic basis.

The concert on the 18th ult. was opened with Berlioz's third symphony, "Harold in Italy," which was finely interpreted, the violin solo part being very effectively played by Mr. Michael Balling on the viola-alta, an instrument which, owing to its size and certain peculiarities of construction, emits a richer and more powerful tone than the ordinary viola, a matter of importance when this music is played by Herr Mottl's powerful orchestra. The rendering showed that Herr Mottl is thoroughly in sympathy with Berlioz's music, but no skill can impart interest to the last movement, which, however, is

not astonishing, seeing that its poetic basis is an "Orgy of Brigands," with whose doings St. Cecilia can have little sympathy. The excerpts from the last act of "Parsifal" commenced where *Gurnemanz* perceives the approach of the "Pure Fool." This part was sung with due dignity by Herr Wachter, and Mr. David Bispham declaimed the words of *Amfortas* with his usual dramatic perception. Herr Vogl sustained the title-rôle. The male as well as the female choirs of the Royal College of Music were called upon on this occasion, and fully merited the confidence placed in them. The orchestral part was magnificently played, and the effect of the great climax where the bells are heard was made more than usually impressive by the use of the new apparatus, introduced for the first time on this occasion, and which, when not struck too hard, fairly imitates deep bell-like tones.

CRYSTAL PALACE.

NOTHING could more appropriately commemorate this eventful year of the Queen's Diamond Jubilee at the Crystal Palace than the Imperial Victorian Exhibition. Here, under the same glass roof which covered the great Exhibition of 1851 in Hyde Park, has been gathered together various specimens of the arts and crafts of the reign which will be sure to attract many visitors to Sydenham during the next few months. The music section, which is located in the Egyptian Court, though somewhat limited in extent, has several points of interest. Its principal feature is the collection of the late Sir Michael Costa, kindly lent by Madame Raphael Costa, which is much too extensive to describe in detail. Costa seems to have been a favourite in royal and aristocratic circles, judging from the number of albums containing letters and mementos of many distinguished people. Of special interest is the MS. of a libretto for a cantata on the subject of Prometheus and Pandora, written by the great Duke of Wellington. The manuscript, probably dating from the Iron Duke's college days, consists of about 150 lines, and, judging from the manner in which the corrections have been made, seems to have been put to paper at one sitting. A huge and elaborate baton, presented to Costa in 1876 by members of the Glasgow Choral Union, might very well do for a life-preserver.

A curious exhibit is a small card on which are six miniature razors, about an inch long, having ivory handles and silver blades. These were presented to Costa, then a beardless youth of about twenty, by the gentlemen of the orchestra at the King's Theatre in 1830, when he was appointed *maestro al piano*. In later years no one would have dared to play such pranks with the autocratic conductor; and it is said that he once addressed a facetious member of his band to this effect: "Mr. —, I hear you are fond of jokes. Please understand that your first joke with me will be your last." From Costa to Mr. Manns is a natural transition, and in a large case the visitor will find a splendid collection of testimonials presented to the veteran conductor who has held sway over the music at the Crystal Palace for nearly the whole of its history. Sir George Grove is very naturally an exhibitor. He has lent MSS. by S. Wesley, Beethoven, and Mendelssohn. The autograph of the full score of Sir Alexander Mackenzie's breezy overture "Rule, Britannia," rightly finds a place in this collection. By permission of the Queen, Messrs. John Broadwood and Sons exhibit a handsome grand pianoforte from the Red Drawing-room at Windsor Castle. This instrument, which is in a splendid state of preservation, although it has been much played upon, was in the great Exhibition of 1851, and was then selected by the Prince Consort for Her Majesty's use.

THURSDAY SUBSCRIPTION CONCERTS.

MR. HANS BROUSIL went to a somewhat unfamiliar source for the materials of the first part of his third concert of the season at Queen's (Small) Hall. As a composer Davidoff is best known in this country in connection with the violoncello, so that it was with some curiosity many of the audience on April 29 awaited the performance of his Quintet in A minor (Op. 40) for pianoforte, two violins,

viola, and violoncello. The issue was more gratifying than some may have anticipated, for the work is interesting and pleasing, though it cannot be ranked among high class productions in this department of art. Everything possible was done for it by Messrs. Franz Liebig, Alexander Kummer, Wallace Sutcliffe, E. Tomlinson, and Brousil, and the first movement was deservedly applauded. Miss Agnes Witting tastefully gave a couple of songs, and Mr. Brousil ended the selection with a finished performance of the Romance (Op. 23) and "Am Springbrunnen" (Op. 20, No. 2), the latter of which is such a favourite with violoncellists. In the miscellaneous section Mr. Liebig played with sufficient spirit Liszt's Grand Polonaise in C major, Mr. Kummer contributed violin solos, and Mr. Brousil delighted his hearers with Popper's Tarantella (Op. 35).

At the final concert, on the 13th ult., there was, by desire, a repetition performance of Beethoven's Septet, this ever-welcome work being conscientiously rendered by Messrs. Emile Sauret, Sutcliffe, Haydn Waud, G. A. Clinton, E. F. James, A. Borsdorf, and Brousil, and again holding attention from beginning to end. The opportunity for hearing such a masterpiece under favourable conditions was evidently appreciated. Subsequently Messrs. Sauret and Brousil played solo pieces, and Madame Minna Fischer successfully sang.

ROYAL ARTILLERY BAND CONCERT.

No concerts of their kind are more acceptable than those occasionally held at Queen's Hall by the splendid force of instrumentalists so ably conducted by Cavaliere L. Zavertal. Of Mozart's Symphony in G minor a very good performance was given on April 23, the *Andante* and *Menuetto* being played with the utmost care, whilst irresistible spirit marked the rendering of the glorious *Finale*. A novelty was the introduction to Rozkosny's opera "Die Moldanixe," a bright and tuneful piece executed with admirable point and precision. Other pieces specially well received were the delightfully melodious *Menuet* and *Farandole* from Bizet's second "L'Arlesienne" suite and Gounod's "Meditation," neither of which could have obtained better interpretation. Signor Mancinelli's stirring "Cleopatra" overture was also rendered in a highly satisfactory manner. Tschaiakowsky's moving "Marche Solennelle" and the "Tannhäuser" overture respectively opened and closed the attractive programme.

THE BOHEMIAN STRING QUARTET.

THE sixth and seventh concerts given in this country by the Bohemian String Quartet took place on the 3rd and 13th ult. respectively, at St. James's Hall. At the former the programme included Tschaiakowsky's Quartet in F (Op. 22). This work is not so distinctive as the one in D (Op. 11), nor is it as memorable as that in E flat (Op. 30), but it is music well worthy of the great Slavonic composer, and as interpreted by these highly finished executants its expressive melodies and their picturesque treatment were very pleasant to listen to. A fine interpretation was also given at this concert of Schumann's Quintet in E flat (Op. 44), the pianoforte part of which was played by Mdle. Johanna Heymann.

On the 13th ult. the party appeared in the evening, when the first performance in England took place of a quartet in F (Op. 119), by Karel Bendl, the composer of many Czechish national operas, choral works, and songs. The quartet is dedicated to the Bohemian String Quartet, and could have no more sympathetic exponents. It opens with an expressive theme, which in various guises is constantly heard in the first movement. This is followed by a vivacious *presto*, which in turn gives place to an *Adagio* which would be more acceptable were it shorter. No such complaint can, however, be preferred against the *Finale*, which is remarkable for vigour and terseness of utterance. Beethoven's Quartet in G (Op. 18) and Schubert's posthumous work in like form, in D minor, completed the selection. The other concerts which were announced have had to be abandoned this season, owing to Herr Oskar Nedbal, the viola player of the party, being obliged to return to the Continent.

WALENN CHAMBER CONCERTS.

THE interesting series of chamber concerts given by Messrs. Walenn at the Queen's (Small) Hall was concluded on April 27, when the first performance in England took place of a recently written Trio in E minor (Op. 51) for pianoforte, violin, and violoncello, by Edward Schütt. The work comprises four movements, of which the first and second are the best; but in its entirety the composition is manly, bold, and spirited. Its themes are significant and suggestive, and their development rational, clear, and consistent with their character. The work is Slavonic in spirit, but is tempered by Western influences, and in this respect presents an attractive study to the cultured musician. It was effectively interpreted by Miss Maude Rihll, Mr. Gerald Walenn, and Mr. Herbert Walenn, who also severally played solos on their respective instruments with much taste and skill. The vocalists were Miss Esther Palliser and Mr. Arthur Walenn, the selection of the former including a quaint little ditty possessing considerable originality, entitled "A Mad Maid's Song," by Landon Ronald.

MR. DAVID BISPHAM'S CONCERT.

ONE of the most interesting chamber performances during the past month was that given by Mr. David Bispham, at St. James's Hall, on the afternoon of the 10th ult. This was a Brahms "In Memoriam" performance, and it opened appropriately with the "Four Serious Songs," founded on words from the Bible and the Apocrypha. These are sombre but very eloquent lyrics, the third, "Oh, death, how bitter art thou unto him that dwelleth in peace," being especially beautiful. Following upon these came the entire series of fifteen *Lieder* entitled "Magelone" (Op. 33). The words of these are translated from the German of L. Tieck, and they embody a pretty fairy story after the manner of Grimm, the Countess d'Aulnay, and Hans Andersen. The songs are all full of life, chivalry, and love, and among the most effective are "Sind es Schmerzen," the slumber ditty "Ruhe, Süßliebchen," and the lively "Geliebter, wo zaudert nicht irreder Fuss." Many of the *Lieder* were interpreted with the utmost intelligence by Mr. Bispham, and others were equally well sung by Miss Rosa Olitzka, Miss Marie Engle, and Mr. Reginald Groome; the accompaniments being rendered to perfection by Mr. Leonard Borwick. The interest of the performance was much enhanced by Mr. Bispham's clear delivery of a *resumé* of the original story, which he told in the language of fairy lore, commencing with "Once upon a time" and ending with "They were married and lived happily ever after," or words to that effect. A repetition of this delightful performance should be announced at the earliest convenient date.

VARIOUS CONCERTS AND RECITALS.

PERFORMANCES of every sort have been so numerous within the past few weeks that many must necessarily pass without notice. Among the new-comers was Mr. Hyllested, a native of Denmark, who gave an orchestral and choral concert at St. James's Hall on the evening of the 4th ult. The programme, consisting of only three pieces, looked brief in print, but it proved very wearisome in performance. After Mr. Hyllested had given a delicate but rather weak performance of Beethoven's Pianoforte Concerto in E flat, known as the "Emperor," under the direction of Mr. Gustav Ernest, he conducted a symphonic poem for orchestra, ending with a double chorus based on the 150th Psalm and the Lord's Prayer. With the exception of the second movement, a *Scherzo*, which is comparatively cheerful and not too prolonged, the work is terribly tedious, though the composer shows some knowledge of the art of scoring. The audience melted away rapidly, few remaining to hear Mr. Hyllested play Liszt's Pianoforte Concerto in E flat. A recital was announced for Monday afternoon, the 17th ult., but it did not take place.

The pianoforte recitals given by Mr. Frederic Lamond at St. James's Hall, on the 4th and 11th ult., were not so well attended as they should have been. The Scottish pianist has recently won laurels on the Continent, and

may now be regarded as a finished artist, though he gives more satisfaction in intellectual than in what may be termed sentimental music. Thus in the first recital Mr. Lamond was heard to far less satisfaction in pieces by Chopin and in Schumann's "Carnaval" than in Brahms's vigorous Sonata in F minor (Op. 5), which was very finely interpreted. At the second performance excellent results were obtained in Beethoven's "Waldstein" Sonata in C (Op. 53) and in Schumann's rarely-heard Sonata in F sharp minor (Op. 11). Mr. Lamond is one of the foremost pianists of the day, and in course of time this fact will surely be recognised by the English public.

Mr. Esposito, who gave a pianoforte recital at St. James's Hall, on Thursday, the 6th ult., is an artist who appeared at the Princes' Hall six years ago. He cannot be described as a powerful executant, but he plays with grace and finish, and, after giving Beethoven's familiar Variations in C minor, Schumann's Sonata in F sharp minor, and smaller compositions by older composers, Mr. Esposito introduced no fewer than six *genre* pieces of an agreeable character from his own pen. He will be heard again with pleasure.

Mr. Henry Such gave another violin recital at St. James's Hall on the 12th ult. and fully confirmed the favourable opinions previously conceived of him as an executant. After taking part with Mdlle. Johanna Heymann in Beethoven's tuneful Sonata in G for pianoforte and violin (Op. 30, No. 3), Mr. Such played Max Bruch's somewhat neglected Concerto in D minor (No. 2), with pianoforte accompaniment by Mr. Henry Bird. In these, as in smaller solos, Mr. Such displayed first-rate technique; and Mdlle. Heymann, in various pianoforte solos, as well as Miss Marie Cabrera, in songs by Franz and Schubert, afforded much satisfaction to the audience.

The vocal recital given by Madame Blanche Marchesi on Friday afternoon, the 14th ult., at St. James's Hall, once more displayed in fullest measure the versatility of this accomplished artist. She sang, in Italian, airs by Handel and Schubert; in German, *Lieder* by Schumann and Brahms; and in French, by Godard, Charpentier, and Ernest Moret, in all showing consummate skill in vocalisation and artistic intelligence in the interpretation of the words. Again we say that Madame Marchesi, at her recitals, affords valuable lessons to young and aspiring singers. The violoncello solos, admirably rendered by Mr. Henry Bramsen, gained all the applause they deserved.

At a second recital in the same hall, on the 21st ult., the accomplished vocalist interpreted a selection of lyrics of great musical interest with equal skill, and was again ably assisted by Mr. Henry Bramsen.

Messrs. Ross and Moore afforded much pleasure to a numerous audience at their second recital of *ensemble* pianoforte playing on the afternoon of April 27, at St. James's Hall. As was noted on the previous occasion, these young artists play together like one man, and in Mozart's Sonata in D, Schumann's elaborate Variations in B flat (Op. 46), and various pieces by Kirchner, Liszt, and Chopin, the last taken from a series arranged by Professor Oscar Raif, they showed to what perfection duet execution on the pianoforte can be brought. Mrs. Hutchinson contributed songs by Durand, J. J. Rousseau, and Brahms in her customary agreeable manner.

A series of trio concerts is being given by that capable pianist, Mr. Isidor Cohn, at the Steinway Hall, and the first performance took place on Friday evening, the 7th ult. The first part of the programme was devoted to Brahms, and an excellent performance was secured of the Pianoforte Trio in C (Op. 87), a concise and genial work, Mr. Cohn being assisted by Mr. Gompertz and Mr. Whitehouse, who subsequently took part in Beethoven's great Trio in B flat (Op. 97). The concert-giver played some of Brahms's pieces for pianoforte solo, and Miss Füllinger was heard to much advantage in some *Lieder*. Mention only can be made of the second concert, on the 17th ult. The trios were Robert Volkmann's in B flat minor and Mendelssohn's in C minor; pianoforte solos by Chopin and Rubinstein, and various songs. The violinist on this occasion was Mr. C. H. Elderhorst and Mrs. Hutchinson was the vocalist. The final concert will take place on the 2nd of the present month.

A very large audience assembled at the concert of the Royal Amateur Orchestral Society in the Queen's Hall, on

the 19th ult. The chief pieces in the scheme were Wagner's "Siegfried" Idyll, Mr. Edward German's Gipsy Suite, and a new "Diamond Jubilee" overture by the society's conductor, Mr. George Mount. It is a well written and melodious piece, without much originality, but sufficiently jubilant in character. One of the most interesting features of the programme was "King Robert of Sicily," with Mr. John E. West's clever incidental music, Longfellow's verse being again ably recited by Mr. Charles Fry. This version of a beautiful legend is certain to become popular.

The two pianoforte recitals given by Mr. Eugene d'Albert, at St. James's Hall, on the 13th and 21st ult., were very well attended, and the young Anglo-German musician seems to have fully reinstated himself in the favour of the English musical public, for his efforts were enthusiastically received. On the first occasion he opened with his own Sonata in F sharp minor, a clever work in three movements, rather suggestive of Liszt. Other pieces were Beethoven's lovely Rondo in G (Op. 51, No. 2), Grieg's piquant Ballade in G minor (Op. 24), and Chopin's Ballade in A flat (Op. 47), all of which were brilliantly played.

The second recital opened with Beethoven's two final Sonatas in A flat (Op. 110) and C minor (Op. 111). The rendering of both was marked by breadth of style and intellectuality far above the average, and in Chopin's Ballade in G minor, which followed, the artist displayed rapidity in execution which was simply astounding. Other pieces by the Polish composer were given with equal effect, reminding the hearer sometimes of Hans von Bülow and sometimes of Rubinstein.

THE MUSICAL ARTISTS' SOCIETY.

We were pleased to notice that the performances at the society's eighty-first concert, given on the 10th ult., at St. Martin's Hall, showed a distinct improvement on those given on some previous occasions. Mr. R. H. Walthew's Clarinet Trio in C minor, which opened the programme, is in several respects a charming work. Knowing the capabilities of his instrument thoroughly well, the clever young composer of "The Pied Piper of Hamelin" has, in this trio, produced some well written and well sounding pages in which considerable warmth of feeling is united to musicianly treatment of melodious and expressive thematic material. Of the five movements we prefer the opening *Allegro non troppo*, with its excellent first subject, and the *Poco allegretto*, a dainty, captivating movement in waltz rhythm. The work was well played by Mr. Julian Egerton (clarinet), Miss Edie Reynolds (violin), and the composer (pianoforte). It is difficult to speak of Dr. F. E. Gladstone's String Quartet in G with equanimity. Here is a work by an excellent musician, doubtless correct in every detail of grammar and form, well laid out for the instruments and free from blemishes, but which failed to interest because the life-giving quality of imagination was lacking. True, the *Adagio* created a good impression, but it seemed the manner of expressing himself—i.e., the effective disposition of the instruments and the excellent part-writing—rather than the matter expressed, which helped the composer to success. The interpreters were Misses Marie Motto and Mary Noverre, Messrs. Alfred Hobday and B. Albert, who did full justice to the work. A number of more or less insignificant songs by Dr. W. H. Longhurst, Messrs. Walter Head, Arthur Gilbertson, and Charles Lawrence, a vocal duet by Miss Alice Borton, Mozart's Clarinet Quintet in A, and Moscheles's pianoforte duet "Hommage à Handel" completed a very lengthy programme.

ROYAL INSTITUTION.

Mr. J. A. FULLER MAITLAND commenced, on the 22nd ult., at the Royal Institution, a series of four lectures on "Music in England during the reign of Queen Victoria." The lecturer said that for the first thirty years of the Queen's reign there was no appreciation of music amongst the general public. English people, and more particularly English men, had thought it right to assume an indifference

to the art, as if it were something to be ashamed of. Even a few years ago the average English gentleman would have considered it beneath his dignity to admit that he cared in any degree for one tune more than another. This affectation of musical ignorance seemed to have begun in the last century, and was in full swing at the time of the Queen's accession. Music, seriously regarded, held no place in the national life. Society permitted the young gentlemen of the time, during the period of paying their addresses to young ladies, to play a little on the flute; but to sing was going rather far, and for a man to play the pianoforte was to risk the respect of his class. Fiddle playing, which, of course, had not been attempted by ladies, was considered a mark of slight mental aberration. To these circumstances must be attributed the exceedingly small quantity of good music produced in England during this period. A few enthusiasts, however, made possible the existence of various musical bodies, such as the Sacred Harmonic and Philharmonic, but Society itself only supported Italian opera. By descriptions of programmes and quotations from contemporary criticisms which appeared in the *Musical World*, the lecturer gave a very clear idea of the musical taste of the day, and other subjects considered were the influence of Mendelssohn on English music, the valuable work done by the Wesley family, the development of organ building, Berlioz's visit to London, and the music performed at the Great Exhibition of 1851.

Musical illustrations were given by Miss Agnes Zimmermann, who played an Allegretto in D flat by Cipriani Potter, and by Miss Louise Dale, who sang with great charm and finish "Tell me, my heart" (Bishop), "Rise, gentle moon" (John Barnett), and "The dirge of the flowers" (T. A. Walmisley).

MUSICAL ASSOCIATION.

MR. A. H. D. PRENDERGAST read a comprehensive paper, entitled "The Masque of the Eighteenth Century," before the Musical Association, on the 11th ult., at the Royal College of Organists. The lecturer said the masque of the English Court in the seventeenth century was the most vigorous and cultivated descendant of a long line of gradually elaborated progenitors. Both Italy and England had their share in the nurture and improvement of this species of entertainment. Its origin and earlier cultivation pertained to Italy, and its final and most successful development belonged to our own country. The lecturer sought the origin of the masque in Pagan Rome and in the improvisatory farces of the Osci. The earliest attempts to refine the entertainment of the Carnival were made in Italy, particularly at Florence, where the inventive genius of the artists endowed the street shows and pageants with ever increasing magnificence, until at the opening of the fifteenth century it had become usual to have large processions, sometimes representative of the return of triumphant warriors, with trophies, cars, and other devices. In the fifteenth century the intervention and patronage of the Medici family, and specially that of Lorenzo Medici, born January 1, 1448, gave new spirit and greater refinement to these amusements. He not only wrote a large number of carnival songs, but induced several of his contemporaries to employ their talents in similar compositions, which in the next century were collected by Anton Francesco Grazzini, commonly called "Il Tasca," and published in Florence in the year 1559. An account of pageants and processions in England was given in Horne's "Ancient Mysteries," published in 1823, the earliest therein mentioned being that exhibited in London when Queen Eleanor rode through the city to her coronation in 1236. The lecturer then described a few of the most celebrated masques and pageants which took place in England down to the time of James the First, and referred to the final elaborations of the Jacobean Court masques by Ben Jonson and contemporary poets, architects, and musicians.

Some interesting additional information on the subject was contributed by Mr. W. H. Cummings, who occupied the chair, and who reminded his listeners of the most beautiful of all masques, Milton's "Comus."

"SIXTY YEARS OF MUSIC."

SUCH was the title of Professor Bridge's discourse, delivered on April 28, at the Crystal Palace, in connection with the series of lectures being given in commemoration of the Queen's reign. The lecturer divided his subject into the various branches of the art, appropriately commencing with a brief survey of the general state of musical education in 1837, which presented a striking contrast to the opportunities and means now provided for the acquirement of musical knowledge. With regard to public performances the lecturer said that in 1837 the Philharmonic Society was in its twenty-fifth season, and had been instrumental in introducing many distinguished foreign artists and had produced works of art which afterwards became famous. Schubert's music, excepting a few songs, was as yet unknown, and the works of J. S. Bach were unfamiliar to many musicians. The first distinguished Bach propagandist in England was old Samuel Wesley, who died in 1837. He, with C. F. Horn, Benjamin Jacob, and Vincent Novello, worked hard by precept and practice to popularise the Leipzig Cantor's works, and the advent to our shores of the enthusiastic young Mendelssohn brought the agitation to a climax. On September 12, 1837, Mendelssohn and Wesley met at Christ Church, Newgate Street, when the former played the great A minor Fugue, and Wesley, for the last time, extemporised in his inimitable manner. A month later he was dead. The period immediately before the Victorian era represented the darkness which precedes a new day. For a time the worst productions of the decadent eighteenth century had superseded the fine Church music of the seventeenth. Weakness and inanity in composition and carelessness in performance characterised the cathedral music of the first three decades of the nineteenth century. The parish churches were in worse plight. Choirs worthy of the name hardly existed, and organs were almost unknown except in the larger town churches. Dulness and apathy prevailed everywhere. The period, however, of our Queen's accession, which marked the commencement of progress in so many arts, sciences, and in commerce, witnessed also a revival in Church music. Popular education carried with it new influences towards the popularising of musical knowledge. We owed much to the tonic sol-fa pioneers for their inculcation of the important principle of tonal relationship, but their use of another notation was to be regretted. Almost coincident, in point of time, with the awakening of interest in popular singing classes, was the revolution in the music trade caused by the issue of cheap copies of the vocal classics. There was no need to discuss the point whether the late J. Alfred Novello merely supplied an existing popular demand, or whether his bold project to produce the oratorios at prices within the reach of all preceded and created that demand. The fact remained that he was a pioneer in this work when, in 1846, he commenced the issue of the world-famed octavo series. Improvements in music-type setting made it possible to discard the slow and costly engraving process; and when the cheaper copies began to pour out from the Dean Street premises, far from the popular demand being soon satisfied, it spread and strengthened until the whole land was filled with oratorio choirs. Church music and other branches had also benefited by the revolution (for it was nothing else), and to-day we saw the results of those movements—popular teaching and cheap publishing—in the almost universal love of our people for good music, and in the widespread knowledge of the works of the great masters. Reviewing the present time, the lecturer said that an enormous appetite for musical training had been created. In instrumental teaching, notational, muscular, and æsthetic training were being separated and dealt with individually, instead of *en masse* and imperfectly. The system of muscular training, based on sound physiological principles, which has recently been introduced with much success by Mr. Macdonald Smith, seemed likely to be one of the most valuable weapons which had been added to the armoury of the modern teacher during this century. It aimed to meet the ever-growing demands upon technical and physical endurance, demands of which our ancestors could have had no conception. Thanks to the labours of Goss, Macfarren, Gadby, Ouseley, Banister, Stainer, Prout,

Parry, and many others, we now possessed a complete library of works on harmony, counterpoint, orchestration, form, &c., besides excellent translations of the writings of distinguished Continental musicians. Lectures on music brought a knowledge of the art to those who did not read scientific treatises, the musical press was never more active and influential, and the "annotated programme" was an important wheel in the educational machine. In Church music, the labours of Barnby and Stainer, building on the foundation by Elvey, Attwood, and Goss, were now bearing fruit, and had lifted the art in both cathedrals and parish churches into a region to which the most sanguine of our grandfathers could hardly have aspired. Music had received much encouragement at the hands of the royal family; the Queen and the late Prince Consort were both sincere lovers of it, and their influence during the first few years of the reign was an active one, and the interest of the Prince of Wales and the Duke of Saxe-Coburg had been personal and unflagging.

INCORPORATED SOCIETY OF MUSICIANS.

MR. J. E. BORLAND read a vivacious paper, entitled "Conventionalities of the Concert-room," at the meeting of the Incorporated Society of Musicians, on the 8th ult., at 20, Hanover Square. The lecturer said the prevalent Continental idea that the art spirit had but a meagre and attenuated existence in England was based no doubt upon imperfect observation; but we could not blame outsiders if they estimated us in art by our productions and practices. It was not only the fittest things which survived. With how many concert schemes were we not familiar in which a dreary round of worn-out masterpieces were gone through each season? Absence of initiative characterises nine-tenths of them. It was customary to commence with a Bach prelude and fugue (usually perverted from one intended for the organ), a Beethoven sonata (choice limited to four or five), some Chopin pieces (there were about twelve orthodox ones to select from), and a Liszt rhapsody. These formed the backbone of every great pianoforte recital from January to December. All went through the same tasks, presumably to show that they could play Bach, Chopin, &c. Unfortunately the result sometimes showed that they could not do so, but fashion decreed that the attempt must be made. Few seemed to study their individual fitness for certain kinds of music, and thus we had bad Beethoven from a man who could play Chopin divinely, and modern Hungarian music from a player whose whole sympathies were with Bach. Mozart symphonies and Wagner selections were performed with the same force of *stringed* instruments, whereby the works of the elder masters were simply travestied. The cantatas of Bach were sung by immense choirs which murdered his part-writing, intended for a few picked vocalists; and Handel was accompanied by the orchestra of Meyerbeer, and dressed up with nineteenth century orchestration, like a Greek statue in a Bond Street costume. Why did our orchestras tune in the concert-room? Only because they had always done so. No one would tolerate a pianoforte tuner delaying his work until the audience had assembled. When were we to see the end of exaggerated phrasing, the vocal display upon high notes, and the absurd dwelling upon the penultimate note of a melody! Unfortunately many of the leading singers set bad examples to their juniors. When a great tenor finished "Thou shalt dash them" with a top A in the last phrase, smaller tenors feel impelled to imitate him lest the public should think they were unable to do so. A *basso profundo* took a low D "in the turning worm" passage in the "Creation," and other basses felt called upon to show that they also possessed a low D. It had been cleverly said that "although imitation was the sincerest form of flattery, it was often the flattest form of insincerity." All our talk about art had so far left untouched one of the most barbarous customs which prehistoric man had passed down to us—viz., applause. It was an anachronism, a brutal, heathenish method of showing enjoyment, which ought to be beneath the contempt of an educated nineteenth century audience. Perhaps the ideal concert was impossible of attainment, but a high standard could not be reached without aiming

still higher. If music were to us no mere trade or means of existence, we must be exacting in our demands on its behalf. If it were indeed to us something akin to the highest form of religion, an embodiment to our emotional natures of the eternals, Love, Beauty, Truth, we should not be backward in claiming for it the highest position in the temple of art, where envy gave place to love, ugliness to beauty, and the false and conventional to the true.

"LA BOHÈME" AT MANCHESTER.

WITH the production of Puccini's romantic opera "The Bohemians" ("La Bohème") at the Theatre Royal, Manchester, on April 22, the Royal Carl Rosa Company practically brought its season in Cottonopolis to a close; and as the production was a huge success there is every chance of this wholly charming opera occupying a very prominent position in the company's *répertoire* when it comes to London for its two months' season in October next.

It is odd that Murger's book, "La Vie de Bohème," upon which Signori Giuseppe Giacosa and Luigi Illica have based their libretto, should have remained for many years on the shelf practically ignored, only to be taken down now and converted, at any rate in its main theme, into an operatic book for two of the shining lights of modern Italy—Puccini and Leoncavallo. The latter's opera on the subject has, at the time of writing, only just been produced, so that at present no opportunity has arisen for instituting a comparison between the two; but it is safe to assert that if Leoncavallo has advanced as far since "I Pagliacci" as Puccini since "Manon," the operatic prospects of Italy are of the brightest. Of Puccini's progress towards a very high artistic position there can be no doubt at all, and perhaps the highest praise that can be offered him is to say that he seems the most probable and the most legitimate successor of Verdi, whose "Falstaff" has certainly not been without its influence upon him in his latest work.

In "The Bohemians" there is no set plot, nor, indeed, does Murger's book lend itself well to the making of a plot. It merely presents a series of incidents in the lives of a batch of students of the Quartier Latin in 1830, which may easily be supposed to occur even at the present day, for Rudolph, Marcel, Colline, and Schanuard, respectively poet, painter, philosopher, and musician, are types rather than individual entities. Whether abstemious or prodigal, according to the circumstances of the moment, they are happy in their own ways, living up to their creed that "sufficient for the day" is all they ask or require. They foregather in Marcel's studio, light a fire with a drama by Rudolph, are saved from starvation temporarily by Colline and Schanuard, who have met with some piece of good fortune, and dine sumptuously, for them, in a café. There, in a brilliant scene in the streets surrounding the café on Christmas Eve, is more incident in which the two female characters, Mimi, an embroidress, beloved of Rudolph, and Musetta, a lively lady of the town—types again—are brought into an extremely effective contrast. And so it goes on to the end, an uncommonly pathetic end, to the death of Mimi and the remorse and repentance of the wayward Musetta. But, as was said, there is no plot properly speaking; albeit the scenes are bound together by a thin thread, and one follows naturally enough from the other. The first performance was a singularly good one, despite the serious hoarseness of Mr. Robert Cunningham, who played the important tenor part of Rudolph in evidently great physical discomfort. Mr. William Paull, who sang very finely and acted well as Marcel; Mr. Winckworth, who made a great hit by his fine singing of Colline's song to his old coat in the fourth act; and Mr. Charles Tilbury (Schanuard) were as capable exponents of their parts as could well be desired. Miss Alice Esty has never attained in London the same impressive height as that she reached in Manchester, where her Mimi was not only full of the requisite charm, but also of the utmost pathos in the final scenes; and Miss Bessie Macdonald played Musetta's rôle with excellent vivacity and spirit. She sang, too, with admirable effect, especially in the fine scene introduced by the slow valse, which had to be repeated. Of the remainder of the

cast, it is sufficient to say that Mr. Homer Lind doubled the parts of Alcindaro, an infatuated councillor, and Benoit, a landlord, very cleverly. The chorus was, as usual, well up to its work, and the orchestra, under Mr. Jaquinot, was quite unexceptionable, so that there was practically nothing to mar the brilliant success of the performance, which went so smoothly and well that, manifestly, the influence of the composer and Signor Tito Ricordi, who worked like Trojans at the final rehearsals, was for good.

BRIDLINGTON MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

A VERY remarkable institution in its way is the Bridlington Musical Festival. It shows the power of the zealous and able amateur, for it can be no libel on this little North-East coast watering-place to hold that it would hardly have celebrated its fourth musical festival on the 6th ult. without the active support of Mr. A. W. M. Bosville. And, even had it made such a venture, it is scarcely likely that its ambition would have extended to a programme which, in a single day, would present, among other things, Dvorák's "Spectre's Bride," a couple of new works, Beethoven's Fifth Symphony, and three Wagner overtures. Mr. Bosville, however, is a gentleman possessing not only musical ability, but insatiable energy, and, what seems indispensable to the permanence of a musical festival carried on under such conditions, the means of supplying the deficiency which must be the result of acting as a musical missionary into musically dark, or, at least dusky, places of the earth. For we are inclined to regard a place that cannot boast of a complete and efficient orchestra as at least in a state of musical twilight, which even a pier band is insufficient to entirely dissipate. As it is, Mr. Bosville has to get together, from all parts of the county, a band of some sixty players, who have, in the course of one day's rehearsal, to scramble as best they may through music of the most advanced description. Under these circumstances, even the most experienced conductor would find it impossible to produce finished performances, and it is no small credit to Mr. Bosville that he got through the two concerts on the festival day, the 6th ult., without mishap. Dvorák's cantata, which is so rich and exacting in its orchestration, was, indeed, particularly well done, and even the warmest admirer of this most beautiful work was able to give himself up to keen and almost uncritical enjoyment.

The presence of two new and "specially composed" works in the programme increased its interest, but one of them suffered for the small opportunity of rehearsal. This was Mr. J. Camidge's "Introduction and three dances," which contained some very charming music, tuneful and with many points of artistic value. But it would be dangerous to attempt to appraise its merits in the light of the performance, which was very imperfect. Finished hurriedly, and rehearsed even more hurriedly—it was even rumoured that, owing to mistakes in the copies, one of a set of variations in the second movement could not be rehearsed at all—it was not surprising if there were several perilous moments. Another time Mr. Camidge would do well to write something simpler and less catchy, unless he is able to stipulate for a double allowance of rehearsal. Mr. J. W. Hudson, the other composer, who appeared to conduct his own work, showed more worldly wisdom. His ballad for contralto and orchestra, a setting of Sir Walter Scott's "Troubadour," proved a straightforward, effective piece, written by a musician who "knows his way about" the orchestra, and thoroughly singable and playable. The solo part was taken by Mrs. Burrell, whose reticent and unaffected singing was most agreeable, though it cannot be said she had the most favourable opportunity for displaying her powers.

The chief choral works were, in addition to "The Spectre's Bride," Mr. Somervell's Leeds cantata, "The Forsaken Merman," which we are glad to see is not being forgotten, for it is, at the lowest estimate, a very thoughtful and graceful work; and Mendelssohn's "Lauda Sion," in its British guise as "Praise Jehovah." The principal

vocalists were Miss Agnes Nicholls, who entered into the spirit of Dvorák's music with unexpected success; Mrs. Bosville, who sang Thomas's "Swallow Song" very pleasantly; Mrs. Burrell; Mr. Hirwen Jones, a thoroughly "safe" tenor; Mr. Francis Harford, who sang the solo part in "The Forsaken Merman" very ably; and Mr. Albert Archdeacon, who was a spirited *Narrator* in "The Spectre's Bride." It was in this work that the band, led by Mr. G. Buckley, appeared, on the whole, to the greatest advantage. Mr. Bosville, to judge from his conducting, no less than from the energy with which he manages and carries through the festival, is a man who does nothing by halves. It is constitutional with him to be very much in earnest. This is an excellent failing, but, as a matter of detail, it tends to make his beat less effective than it might be; if he would but take it "by halves" there would be a greater chance for the players to see the whole of it. But this is only an outward and visible sign of an enthusiasm that is not so common that it should be discouraged.

BOURNEMOUTH MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

THE Bournemouth musical festival of 1897, which took place on the 5th ult., differed from the festivals of former years inasmuch as a distinct programme had been provided for each concert. The performances were given in the Pavilion of the Winter Gardens, and the executive forces engaged were quite equal to the demands made upon them. They included the following solo vocalists: Miss Anna Williams, Miss Lucie Johnstone, Madame Newling, Mr. Andrew Black, Mr. Braxton Smith, Mr. Bantock Pierpoint, and Mr. Gerald Lee. The orchestra, of which Mr. Dan Godfrey, jun.'s fine band formed the nucleus, was excellent; while the chorus, 250 strong, representing the vocal talent of Bournemouth and the surrounding district, lacked neither training nor enthusiasm.

Unfortunately the afternoon concert attracted only a limited audience—a matter for surprise, considering that the programme included Dr. Parry's "Ode on St. Cecilia's Day" and Tchaikowsky's "Symphonie Pathétique." Dr. Parry's noble work was given with admirable force and breadth. The chorus was in full sympathy with the music from beginning to end, the result being a splendid effect in the concerted numbers, particularly in the patriotic outburst "But when our country's cause." The solos were well taken by Miss Anna Williams and Mr. Pierpoint. In the Russian master's symphony the capacities of the orchestra found full scope and the performance was a triumph of interpretation, on which both conductor and band are to be heartily complimented. Songs were contributed by Madame Newling, Miss Lucie Johnstone, and Mr. Braxton Smith, and the concert, which opened with the "Tannhäuser" overture, concluded with the march from the same opera.

Gounod's trilogy "The Redemption" filled the programme of the evening concert, at which there was a more satisfactory attendance. The rendering of this impressive work was excellent in every way. The chorus acquitted themselves admirably, especially in the more vigorous numbers, and the solos were safely entrusted to Miss Anna Williams, Madame Newling, Miss Lucie Johnstone, Mr. Braxton Smith, Mr. Bantock Pierpoint, Mr. Gerald Lee, and Mr. Andrew Black, the last-named artist taking the divine words. The orchestral accompaniments approached very nearly to perfection.

Throughout the festival the choral works were conducted by Mr. August Manns, while Mr. Dan Godfrey, jun., took charge of the purely orchestral music. The "Tannhäuser" march was conducted by Mr. Duncan Hume. It only remains to congratulate all concerned upon the success of the festival, which was in no small measure due to the excellence of the arrangements in the hands of a capable and energetic committee.

THE IRISH "FEIS CEOIL."

THIS musical festival was held in Dublin from the 17th to the 22nd ult., and was attended with a measure of success that makes its annual recurrence a highly probable event. The scheme of the competitions and concerts was

designed mainly on the lines of the Welsh Eisteddfod. All the competitive events of the Feis were filled, and the prizes, amounting to £415, reached every part of the country. Belfast gained the Royal Dublin Society's prize of £50 with the City of Belfast madrigal choir, under Dr. L. Koeller; also Lord Iveagh's prize of £10 with a splendid male-voice choir. Cork carried off the first prize for both large and small school choirs, with SS. Peter and Paul's School and Queenstown Convent School, both directed by Rev. E. Gaynor. Cork also gained the first prize (£20) for brass and reed bands. In Dublin, the choirs trained by Dr. Joseph Smith had a remarkable success, the Rathgar choir taking second prizes and male-voice competitions, and St. Mary's Society taking first prize in female choirs and female quartet, and a special prize was awarded to Mr. Seymour's educational choir of seventy voices, "The Dublin Glee Singers," as typifying one of the chief objects of the Feis. The first Feis concert was of ancient and middle period Irish music, and besides ancient songs in the Irish language and unison chorus with band of harps, included the Irish pipes (played by Mr. Garoghan, of Sligo) and harp (by Mr. Owen Lloyd). A very delightful number was the Irish "Goll" or "Caione," from Bunting's collection, sung by Mrs. Scarff Goodman, and chorus with harps. In the middle and modern periods, Cooke, Rooke, Moore, Stevenson, Mornington, Roche, John Field, and others were represented. At the second concert, on the 19th ult., Dr. J. C. Culwick's prize concert-overture was performed, with John Field's Concerto in A flat (Dr. Laurence Walker, Belfast), Augusta Holmes's symphonic poem "Ireland," and works of Balfe, Stewart, and Robinson, Madame Marie Duma and Mr. Iver McKay being the principal vocalists. The third concert, on the 20th ult., opened with the prize Irish cantata "Deirdre," by Michele Esposito. Performances of Stanford's "Cavalier Songs," and part of his Irish Symphony, Wallace's song "Tis the harp in the air" and "Lurline" overture concluded the Feis concerts, which were under the excellent direction of Dr. Joseph Smith. On Friday evening the prizes were distributed by the Countess Plunkett. Saturday, the 22nd ult., was devoted to band and instrumental contests, and one most interesting competition in the "finals" calls for notice—namely, Mr. McCall's prize for the discovery of hitherto unpublished Irish music. The presence of the nine Irish pipers and many Irish singers in Dublin was an opportunity not to be lost. A phonograph recorded their tunes for further investigation, and allowed numbers of interested experts to hear them during the day.

MUSICAL COMPETITIONS.

LONDON BOARD SCHOOLS.

A SEVERER test of efficiency than usual was applied on the 11th ult. at the eighth annual vocal music competition of London School Board children, held at Queen's Hall, under the presidency of the Marquis of Londonderry. As the issue of the preliminary contest, six schools were allowed to compete—namely, Munster Road, Fulham; Ancona Road, Plumstead; Monteith Road, North Bow; Fleet Road, Hampstead; Buckingham Terrace, Notting Hill; and Lyndhurst Grove, Camberwell. Victory, signified by possession of the challenge medallion, was gained, not for the first time at these annual gatherings, by Fleet Road (conductor, Mr. J. Harris), and Buckingham Terrace was awarded second place. Each choir had to sing a madrigal, "Our Holiday," by Dr. Warwick Jordan; a sight test by Mr. Roston Bourke; and a piece of its own selection. The judges were Sir John Stainer and Dr. W. G. McNaught, who made their adjudication upon four distinct points—correctness in time and tune, quality of tone and pronunciation of words, preservation of pitch, and expression. It was the opinion both of Sir John Stainer and Dr. McNaught that the pieces chosen were not so suitable as they might have been; indeed, they would like simpler music to be selected.

KENDAL.

Though the "Wakefield" music competitions have grown so rapidly since they were established twelve years ago that one would imagine such practical conditions

The Musical Times,

In Sherwood lived stout Robin Hood.

June 1, 1897.

A FOUR-PART SONG.

Words Anon. (c. 1600).

Composed by C. H. LLOYD.

Allegro con spirito.

SOPRANO.
In Sher-wood liv'd stout Ro - bin Hood, An ar - cher great, none great - er, His

ALTO.
In Sher-wood liv'd stout Ro - bin Hood, An ar - cher great, none great - er, His

TENOR.
In Sher-wood liv'd stout Ro - bin Hood, An ar - cher great, none great - er, His

BASS.
In Sher-wood liv'd stout Ro - bin Hood, An ar - cher great, none great - er, His

PIANO.
(For practice only.)
f

bow and shafts were sure and good, Yet Cu - pid's were much bet - ter ; Ro - bin could shoot at

bow and shafts were sure and good, Yet Cu - pid's were much bet - ter ; Ro - bin could shoot at

bow and shafts were sure and good, Yet Cu - pid's were much bet - ter ; Ro - bin could shoot at

bow and shafts were sure and good, Yet Cu - pid's were much bet - ter ; Ro - bin could shoot at

ma - ny a hart and miss, Cu - pid at first could hit . . a heart of his.

ma - ny a hart and miss, Cu - pid at first could hit a heart of his. . .

ma - ny a hart and miss, *più f* Cu - pid at first could hit . . a heart of his.

ma - ny a hart and miss, *più f* Cu - pid at first . . . could hit . . a heart of his. . .

pp leggiero. Hey, jol-ly Ro-bin Hood! . . . Ho, jol-ly Ro-bin Hood! *mf* Love finds out

pp leggiero. Hey, jol-ly Ro-bin Hood! . . . Ho, jol-ly Ro-bin Hood! *mf* Love finds out

pp Hey, *pp leggiero.* hey, jol-ly Ro-bin Hood! jol-ly Ro-bin Hood! *mf* Love finds out

Hey, jol-ly Ro-bin Hood! Ho, ho, jol-ly Ro-bin Hood! Love finds out

pp leggiero. *mf*

cres. me, . . . As well as thee, *f* To fol-low me to the green-wood.

cres. me, . . . As well as thee, *f* To fol-low me to the green-wood.

cres. me, . . . As well as thee, *f* To fol-low me to the green-wood.

cres. me, . . . As well as thee, *f* To fol-low me to the green-wood.

cres. *f*

mf A no-ble thief was Ro-bin Hood, *pp* Wise was he could de-ceive him; Yet

mf A no-ble thief was Ro-bin Hood, *pp* Wise was he could de-ceive him; Yet

mf A no-ble thief was Ro-bin Hood, *pp* Wise was he could de-ceive him; Yet

mf A no-ble thief was Ro-bin Hood, *pp* Wise was he could de-ceive him; Yet

mf *pp* *f*

Ma-rian in his brav-est mood Could of his heart be-reave him; No great-er thief lies

Ma-rian in his brav-est mood Could of his heart be-reave him; No great-er thief lies

Ma-rian in his brav-est mood Could of his heart be-reave him; No great-er thief lies

Ma-rian in his brav-est mood Could of his heart be-reave him; No great-er thief lies

hid-den un-der skies, Than beau-ty close-ly lodged in wo-man's eyes,

hid-den un-der skies, Than beau-ty close-ly lodged in wo-man's eyes,

hid-den un-der skies, Than beau-ty close-ly lodged in wo-man's eyes,

hid-den un-der skies, Than beau-ty close-ly lodged in wo-man's eyes,

Hey, jol-ly Ro-bin Hood! Ho, jol-ly Ro-bin Hood!

Hey, jol-ly Ro-bin Hood! Ho, jol-ly Ro-bin Hood!

Hey, hey, jol-ly Ro-bin Hood! jol-ly Ro-bin Hood!

Hey, jol-ly Ro-bin Hood! Ho, ho, jol-ly Ro-bin

Love finds out me, . . . As well as thee, To fol - low me to the greenwood.

Love finds out me, . . . As well as thee, To fol - low me to the greenwood.

Love finds out me, . . . As well as thee, To fol - low me to the greenwood.

Hood! Love finds out me, . . . As well as thee, To fol - low me to the greenwood.

An out - law was this Ro - bin Hood, His life free and un - ru - ly, Yet to fair Ma-rian

An out - law was this Ro - bin Hood, His life free and un - ru - ly, Yet to fair Ma-rian

An out - law was this Ro - bin Hood, His life free and un - ru - ly, Yet to fair Ma-rian

An out - law was this Ro - bin Hood, His life free and un - ru - ly, Yet to fair Ma-rian

bound he stood, And love's debt paid he du - ly : Whom curb of . . strictest law could not hold

bound he stood, And love's debt paid he du - ly ; Whom curb of law could not hold

bound he stood, And love's debt paid he du - ly ; Whom curb of . . strictest law could not hold

bound he stood, And love's debt paid he du - ly ; Whom curb of strictest law could not hold

(4)

in, Love to o-be - dience with a wink could win, Hey, jol-ly Ro - bin *f a tempo.*

in, Love to o-be - dience with a wink could win, . Hey, jol-ly Ro - bin *f a tempo.*

in, Love . . to o-be - dience with a wink could win, Hey, *f a tempo.*

in, Love to o-be - dience with a wink could win, . Hey, jol-ly Ro - bin *f a tempo.*

Hood! . . Ho, jol-ly Ro - bin Hood! Love finds out *mf*

Hood! . . Ho, jol-ly Ro - bin Hood! Love finds out *mf*

hey, jol-ly Ro - bin Hood, jol-ly Ro - bin Hood! *dim.* Love finds out *mf*

Hood! Ho, ho, jol-ly Ro - bin Hood! Love finds out *dim.* *mf*

me, . . . As well as thee, To fol - low me to the green-wood. *cres.* *senza rall.* *f*

me, . . . As well as thee, To fol - low me to the green-wood. *cres.* *senza rall.* *f*

me, . . . As well as thee, To fol - low me to the green-wood. *cres.* *senza rall.* *f*

me, . . . As well as thee, To fol - low me to the green-wood. *cres.* *senza rall.* *f*

me, . . . As well as thee, To fol - low me to the green-wood. *cres.* *f senza rall.*

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred).

617.	Jesu, priceless treasure	J. Varley Roberts.
618.	Thou crownest the year	Josiah Booth.
621.	With all Thy hosts	John E. West.
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625.	Hearken unto me	Myles B. Foster.
628.	I will sing unto the Lord	H. Purcell.
629.	The eyes of all wait upon Thee	A. R. Gaul.
633.	The night is far spent	Bruce Steane.
634.	Thou wilt keep him	A. D. Culley.
636.	Worthy is the Lamb	J. Francis Barnett.
638.	If I go not away	Thomas Adams.
640.	Save me, O God	C. S. Jekyll.
641.	Let us now fear the Lord our God	John E. West.
645.	Sing, O heavens	A. R. Gaul.
646.	God that madest earth and heaven	C. L. Naylor.
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627.	Now the wearied sun declining	R. F. Lloyd.
630.	Under the greenwood tree	James Shaw.
631.	Autumn	J. Booth.
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635.	To Sylvia	Schubert-West.
637.	O happy eyes	E. Elgar.
639.	Pack, clouds, away	W. A. C. Cruickshank.
642.	A wet sheet and a flowing sea	R. H. Evans.
643.	The Fairy Queen	Alexandra Thomson.
644.	How soft the shades	King Hall.
647.	The Queen—God bless her!	Myles B. Foster.
650.	If I had but two little wings	C. H. Parry.
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324.	Twelve Popular Hymns (Set 2)	A. H. Mann	3d.
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328.	Benedicite in F	Myles B. Foster	4d.
329.	Vesper Hymn (Two Versions)	From Beethoven	1d.
333.	The Offertory Sentences	J. T. Field	3d.
334.	The Offertory Sentences	"	3d.
335.	The Offertory Sentences	"	3d.
336.	The Offertory Sentences	"	3d.
337.	Benedictus (in D). 4th Series. Greg. Tones	J. Stainer	2d.
339.	Hymn, "How shall we teach our children"	G. C. Martin	1d.
342.	Magnificat and Nunc dimittis in A (Unison)	Sir John Goss	3d.
346.	Te Deum Laudamus (in B flat)	A. Herbert Brewer	3d.
347.	Jubilate Deo (in B flat)	A. H. Brewer	1d.
348.	The Apostles' Creed	Edward Cruse	1d.

To be continued.

THE ORPHEUS (New Series).

287.	In the pleasant summer day	William Beale	4d.
288.	I prithee send me back my heart	J. Varley Roberts	4d.
289.	What care I how fair she be	Jacques Blumenthal	4d.
290.	While my lady sleepeth	Percy Pitt	3d.
291.	A Cavalier's Song	"	3d.
292.	The Flirt	J. F. Bridge	3d.
293.	The leaves to one another say	C. H. Döring	3d.
294.	The moon looks down	"	2d.
295.	Far down the green valley	"	2d.
296.	Streng music	Hamilton Clarke	3d.
297.	The kiss	J. Barnby	3d.
299.	In laudem amoris	"	3d.
304.	There's life to be seen	George Miller	4d.
304.	Shall I look to ease my grief?	C. H. Lloyd	3d.
306.	Hark, hark! the lark	Hamilton Clarke	3d.
307.	The Queen—God bless her!	Myles B. Foster	3d.

To be continued.

NOVELLO'S SHORT ANTHEMS.

68.	Whom have I in Heaven but Thee	G. J. Elvey	2d.
69.	O wisdom	J. Stainer	1d.
70.	O Lord and ruler	"	1d.
71.	O root of Jesse	"	1d.
72.	O key of David	"	1d.
73.	O day-spring	"	1d.
74.	O King and desire	"	1d.
75.	O Emmanuel	"	1d.
79.	Lord, on our offences	Mendelssohn	1d.
81.	I heard a voice from heaven	G. M. Garrett	1d.
83.	The Lord redeemeth the soul	J. Baptiste Calkin	1d.
84.	O send out Thy light	"	1d.
85.	If any man sin	Thomas Adams	1d.
86.	I heard a voice	Alan Gray	1d.
87.	The steps of a good man	F. Cambridge	3d.

To be continued.

NOVELLO'S COLLECTION OF
TRIOS, QUARTETS, &c.
FOR FEMALE VOICES.

304.	You stole my love (arranged by F. Maxson)	W. Macfarren	2d.
305.	Moonlight	Hamilton Clarke	2d.
306.	The Snow	E. Elgar	6d.
307.	Fly, singing Bird	"	6d.
308.	To-day and to-morrow	Hamilton Clarke	4d.
309.	England	J. L. Hatton	2d.
310.	Hurrah for merry England	H. Hugh Pierson	2d.
311.	Frish Bound	Herbert W. Wareing	3d.
312.	The wings of sleep	C. H. Lloyd	3d.
313.	Night music	Herbert W. Wareing	3d.
314.	A song in snowtime	"	3d.
315.	The Queen's Song	Eaton Fanning	3d.
316.	All hail the glorious reign	F. H. Cowen	3d.

To be continued.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

as population and the like would make any further extension a physical impossibility, yet each meeting has, up to the present, shown a wholesome advance. In the competitions held at the end of April there were several new features, the latest departure being the institution of prizes for song accompaniment at sight. Though this was the first competition of its kind at Kendal, there appeared no fewer than twenty-five competitors, nineteen of them ladies, the prizes going to Miss Armitage, of Stainton; Mr. Thomas, of Sedbergh; Miss Harrison, of Barbon; and Miss L. Germain, of Leasgill. No less than sixteen women's choirs appeared to sing Schumann's "Nänie," the first prize going to Staveley; Burneside and Windermere tying for second, and Sedbergh and Kirkby Stephen for the third, a remarkably close and interesting competition. The male-voice choirs sang Sullivan's "Beleaguered"; Windermere, Sedbergh, and Kirkby Stephen being the prize winners. In a choral competition, limited in scope in order to afford the smaller villages a chance, there were some wonderfully good performances, considering the material available in sparsely populated districts. Endmoor was first, Silverdale second, and Arnside a very good third. Eleven choral societies from the larger villages of the district essayed Mendelssohn's "He, watching over Israel," and this competition was made the more searching and valuable by a sight test given in conjunction with it. For singing the set piece the prizes went to Windermere, Sedbergh, and Yealand, while for sight reading, Sedbergh secured a full number of marks, Crosscraze and Grange being second and third. The "Henry Leslie" challenge shield, for madrigal singing, which may be regarded as the blue ribbon of the meeting, was competed for by twelve choirs, who sang Beale's "Come, let us join the roundelay." Kirkby Stephen was placed first, Staveley and Sedbergh winning the second and third prizes. The "Novice" competition, for choirs of female voices whose members had not previously taken part in these festivals, resulted in some remarkably even singing, and in the end four prizes were given instead of the three announced. Yealand, Sedbergh, Kendal Evening Home, and Cross-thwaite were the successful ones. It will have been noticed how prominent Sedbergh was throughout the day, and two more of its successes have to be chronicled; Mrs. Bagot's prize for enunciation and the "Novello" prize for the largest number of marks obtained by any society going to this little town.

The remaining contests may be summed up still more briefly. These were the usual competitions for soprano, contralto, tenor, and bass vocalists. The ladies' merits were adjudicated upon by Miss Lucy Broadwood, who was joined by Dr. McNaught when the turn of the men came. Dr. McNaught, it may here be mentioned, was the principal judge throughout the proceedings, Mr. Henry Bird appropriately enough appraising the competitors for the accompaniment prizes, and Sir John Stainer taking part in deciding the comparative merits of the instrumentalists. These last were divided into string quartets, pianoforte trios, solo violoncellists, and village orchestras. The test piece for the orchestras was a Boccherini minuet, which was played by four sets of performers, the prizes being awarded to Kendal, St. Thomas, and Leasgill. This is one of the most interesting of all the series of competitions, and opens up a delightful vista of possibilities. If, however, it should do nothing more than increase the interest felt in orchestral music, it will have done an excellent work.

According to custom, the first day was given up to the children, who competed in choirs of boys and girls and of boys only, for sight-singing and solo singing. Here, again, the entries showed a healthy growth, numbering sixty, as compared with fifty-one a year ago. In the solo sight-singing, Harold and Marcus Webster, two members of a family who have on several previous occasions shown a marvellous aptitude in this competition, were again successful. On this occasion they chose the staff notation division of the competition, in which there were four candidates. Just three times as many entered for the tonic sol-fa branch, and here again a Webster was the victor, though whether Mabel was of the same clan as Harold and Marcus we know not. The children's day ended with a concert, in which Roedel's tuneful little cantata "The Hours" and Facer's action

song "The Wasp" were sung by the combined children's choirs, under Miss Wakefield's conductorship.

The other two concerts, also conducted by Miss Wakefield, were of course of a more elaborate nature. On the Wednesday, Mr. Somervell's choral setting of "The Charge of the Light Brigade" was sung with great spirit, and was loudly encored; Bach's cantata "A stronghold sure," and a loyal chorus, "Queen of the sixty years," written by Miss Wakefield, were given. On the Thursday a still more ambitious flight was attempted, Dr. C. H. H. Parry's fine ode "Invocation to Music" forming the chief part of the programme. The soloists on these occasions were Miss Agnes Nicholls, Miss Wakefield, Mr. William Green, and Mr. Douglas Powell. Not the least interesting feature of these concerts was to be found in the genial speeches of Sir John Stainer, who gave away the prizes, and with them offered some excellent advice to the competitors, who are all the better for being occasionally reminded of such facts as that competition, though it may be the soul of business, is not by any means the end of art.

A full report of these speeches will be found in the current number of *The School Music Review*.

LEEDS.

The choral competition that took place at Leeds on the 1st ult. was the third annual contest promoted by the Leeds Prize Musical Union, but in more than one respect it showed a very satisfactory advance upon former years. Profiting by experience, the general arrangements were better, and there was no hitch or loss of time in the proceedings. That this was so may in no small degree be attributed to the fact that the committee had secured as judge a specialist like Dr. McNaught, who has reduced the art of judging to a system. A feature in the programme that was especially to be commended was the inclusion, for the first time, of a sight reading contest. There were five entries, and four choirs appeared, the first prize going to the Reedyford Wesleyan Choir, who went through the first test almost without a fault, and with a fair attention to the nuances of expression, and made a gallant attempt at the second, an unpublished part-song by Dr. C. H. H. Parry. The Ossett Prize Vocal Union was a very good second. This sight reading is a very wholesome ordeal, and it is much to be hoped that in course of time it may be made an essential adjunct to the more important competitions, as is the case at Kendal.

The other contests resulted in some extraordinarily fine singing, the worst fault that could be imputed to the choirs as a whole being a not unnatural tendency, in their eagerness to make the most of every point, to over-accentuation and exaggeration. Each choir sang a set piece, and, after these had been heard, four in each of the two classes (male voices and mixed) were selected by the judge to enter upon a second stage of the competition, and sing pieces of their own choice. There were thirteen male-voice choirs, the prizes going to the Armley Choral Society, the Middlesbrough Apollo Choir, and the Nelson Excelsior Glee Union. In the mixed-voice section eight choirs appeared, and here again the Armley Society secured the first place, the second prize going to the Ossett Vocal Union, and the third to the Batley Vocal Union. In the former competition there were two test pieces, which made the judge's task the more difficult, though it helped to dissipate any monotony the audience might have felt; and in the latter the choirs sang Mr. Eaton Fanning's "Shepherd's waking," which was not only the most distinguished and interesting composition sung during the day, but by its exceptional difficulty proved a very searching test. By way of giving variety to the proceedings and making use of the fine material at hand, the combined choirs were heard together, under the conductorship of Mr. A. H. Ashworth, of the Leeds Musical Union, with an effect which, so far as volume and grandeur of tone were concerned, could only be described as superb.

MADRESFIELD.

The musical competitions inaugurated last year at Madresfield, near Malvern, were repeated on the 1st ult., when 700 competitors from forty parishes entered their names in the various classes. The proceedings commenced with part-singing for school children, the first prize being awarded to the choir from Bushley, which also secured the first

prize for an action song. Miss Hilda Vaughan obtained the maximum marks in the sight reading competition for children under fifteen, the second place being secured by Miss E. James. In the afternoon, the first prize for the best accompanist at sight was awarded to Miss Keppel Smith and Mr. Ernest Coombes, the second place being gained by Mr. W. Norbury and Miss M. Martin. The remainder of the time was devoted to choral competitions, the following awards being made:—Hymn singing: first prize, the Wyche choir (organist, Mr. J. Sanderson); second prize, Poolbrook (organist, Mr. G. H. T. Foster); third prize, Bushley (organist, Mr. Nash). Gregorian chanting in unison: first prize, Madresfield Church (organist, Mr. Ernest Coombes); second prize, Chapel choir of Madresfield Court (accompanied by Lady Mary Lygon). Anglican chant singing: first prize, the Wyche choir; second, Poolbrook choir. Part-song singing for village choirs—Bishop's "Where art thou, beam of light": first prize, Suckley (conducted by Mr. H. H. Dangerfield). Madrigal competition for choral societies—test piece, Pearsall's "Nymphs are sporting": first place, Miss Fitton's choir; second, Miss A. Munn's choir. The adjudicators were the Hon. Spencer Lyttelton, Mr. Lionel Benson, and Mr. Arthur Somervell. The performances and singing showed a distinct advance since last year, the average standard attained was decidedly higher, and there can be little doubt that these competitions have had a most stimulating effect on the progress of music in the neighbourhood.

In the evening a concert was given in the Assembly Rooms, and Lady Mary Lygon conducted an excellent rendering of Mendelssohn's 42nd Psalm, "As the hart pants."

MORECAMBE.

The annual competitions held in this attractive sea-side resort are becoming increasingly important. Hitherto one day has served for the event, but this year it was necessary to arrange for two days—viz., the 7th and 8th ult. The first day's proceedings were confined to local resources, and served to show that Morecambe and its immediate neighbourhood has plenty of musical force. The church choirs did not rise to the occasion—only one in each class came—but in the other classes for sight reading, village school choirs, female voice choirs, male voice quartets, and mixed voice choirs, there were numerous entries. The prizes were gained by the Crosscraze school choir, Barton coming second; the Hornby female voice choir (Mr. Illidge), Yealand (Mr. Whittaker) coming second; the Morecambe male-voice choir, Preston coming second; the Hornby mixed voice choir, Yealand, again coming second. There were also solo singing competitions for sopranos, altos, tenors, and basses, the practice for which should do much to raise the standard of amateur singing in the district. On the evening of the first day a concert was given by the united adult choirs, and the winning choirs performed separately. The Mayor of Lancaster (Mr. N. W. Helme) distributed the prizes and made a really excellent speech upon English music, and he spoke of the indebtedness of the promoters to the efforts of Miss Wakefield. The second day's proceedings pitted local efforts against all-comers. There were sections for instrumental quartets, female voice choirs, male voice choirs, sight reading, and mixed voice choirs. There were some very close contests. Miss Cassidy's quartet was an easy first in the instrumental section; Morecambe came first in the female voice competition, Reedyford making a close second. The other choirs had two "heats" to run. The best in each section were selected at the afternoon contest to compete with another test piece at the evening meeting. The result in the end was that Blackburn gained the first prize of ten guineas, Saltaire, Morecambe, and Reedyford coming next in order. The decision was loudly applauded. In the male-voice section there were some excellent performances, and Morecambe came out first, Manchester coming next. A miscellaneous concert was given, one of the numbers of which was "By Babylon's wave" (Gounod), which was very finely sung by the united choirs. Madame Hope Glenn contributed some songs. Dr. McNaught adjudicated the competition and conducted the concerts. The secretary, Mr. J. W. Aldous, a Lancaster professor of music, deserved the highest credit for the excellence of the arrangements.

CARLISLE.

The second annual music competition for Carlisle and district was held in the Drill Hall on the 6th ult. A great advance was made upon the first year's entries, and the festival seems now to be established on a firm footing. There were on this occasion fifty-seven entries as against eighteen last year. In the junior day school section the Fawcett school was the first, not only in performance of set music, but in the two-part sight singing, which was perfectly read. Caldewgate gained the Sunday school choir prize, and the Stanwix girls' school carried off the rural school prize. The Scotby choir came first in the rural choir section, and a party from Annan, under Miss Meikle, gained the vocal quartet prize.

In the female voice choir section the Annan choir, again under Miss Meikle, gained the first place, the Charlotte Street quartet gained the men's voice prize, and a choir from the same quarter also achieved the first distinction in the church and chapel choir section. A very fine performance of Goss's anthem "O Saviour of the World" placed the St. Cuthbert's choir (Mr. W. H. Read) in the first place in the church choir (men and boys) section. In the choral society section the Charlotte Street organisation was again successful, the Annan choir coming second, and the Greystoke choir, under Lady Mabel Howard, coming third. There was some excellent four-part sight singing, in which Annan came first and St. Cuthbert's second.

In the evening a concert was given by the united adult choirs. The programme included "The Queen's Song" (Fanning), "Allen-a-Dale" (Pearsall), which was encored; "Good night" (Smart), and "By Babylon's wave" (Gounod). A small and thoroughly efficient band, gathered by Miss Goodwin, played the accompaniments and performed several pieces. At the competition and at the concert the services of Miss Fell, of Ulverston, were invaluable. Miss Meikle and Mr. Bertwistle sang songs acceptably. Dr. McNaught adjudicated at the competition and conducted the concert.

The festival is managed by a committee, who spared no pains to make the undertaking a success. The secretary, Mr. David Hodgson, is an indefatigable worker, and deserved all the great credit he was awarded in the speeches made at the prize distribution, which was undertaken by Mrs. Irwin, in the absence of the Bishop of Carlisle.

MUSIC TEACHING IN ELEMENTARY SCHOOLS.

DEPUTATION TO SIR JOHN GORST.

In accordance with the resolution which was unanimously adopted at the conference of the Incorporated Society of Musicians at Cardiff in January last, a deputation of members of the musical profession waited upon Sir John Gorst, Vice-President of the Education Department (who was accompanied by Sir John Stainer and Dr. W. G. McNaught), on the 24th ult., to urge upon him "that the recommendation which the Education Department have already issued to the effect that singing should be taught from the staff notation be now acted upon, and that such teaching be rendered compulsory in the higher standards."

The deputation included Sir Alexander C. Mackenzie, Dr. Hubert Parry, Mr. W. H. Cummings, Professor E. Prout, Professor Bridge, Dr. A. H. Mann, Mr. Walter Hately, Mr. Chadfield, general secretary of the Incorporated Society of Musicians, and many others.

The deputation having been introduced by Mr. J. W. Sidebotham, M.P., Mr. W. H. Cummings, in the course of his remarks, said: "The State is devoting a very large sum of money to the teaching of music in the Board and training schools of the country, and we believe that the results obtained are not at all commensurate with that large expenditure. We consider that the horizontal or letter notation taught in the schools, generally known as tonic sol-fa notation, is the great stumbling-block to the advance of students of national music. It is defective in many of its technical details, and has the additional disadvantage, even when thoroughly learned, of leaving the student in absolute ignorance of the one universal music-language—namely, music written in the common

staff notation; and though it is affirmed by some of the advocates of the letter, or tonic sol-fa notation, that its principles can be easily applied and transferred to the staff notation, statistics show that this is not done. On the contrary, the relative proportion of scholars in the schools who read the staff notation, as compared with those who use the letter notation, is diminishing at an alarming rate. The returns of the Education Department for 1896 proves that in the schools only eight per cent. in England and three per cent. in Scotland are able to sing from the staff. It might perhaps be argued that this very fact proves the superiority of the tonic sol-fa notation, but that is not so. The true reason why the staff is not taught is that the teachers, from no fault of their own, but from their deficient training, are themselves ignorant of the staff, its value and simplicity, and are therefore unable to teach it. The tonic sol-fa has had a long trial and an amount of patronage bestowed upon it which have virtually excluded the staff notation from the schools, and as a whole it has undoubtedly failed to make the scholars sight singers."

After quoting statistics in support of his contention, Mr. Cummings concluded in these words: "We submit these points to you, Sir, fully assured that they will have a patient and kindly consideration, and that in your wisdom you will be able to suggest means for directing the musical education of the country into a true and healthy groove. We make no suggestion of compulsion; we are only earnest in the cause of music, the art which we love and profess, and which, moreover, we believe to be the art that most truly tests the real advance and civilisation of a nation."

Sir Alexander Mackenzie said: "On behalf of the Royal Academy of Music, I am commissioned to say that that body is completely in sympathy with the motives of this deputation, and that the oldest school of music in the country wishes to add its name to the list of those who advocate reform in the system of teaching in the higher standards of the elementary schools." After having stated that it was not the wish of the deputation, or those it represented, in the slightest degree to under-estimate the services of the tonic sol-faists in assisting the spread of vocal music in the country, Sir A. Mackenzie proceeded to state that tonic sol-fa could never be a substitute for the universal staff notation, while for instrumental music it was absolutely useless. He could only compare adepts in the tonic sol-fa system, when introduced to the generality of musical scores, to a company of blind men in a free library.

Dr. Hubert Parry, in acknowledging the extraordinary success which the tonic sol-faists had attained in reading at sight, a result of which they might justly be proud, said that in this country the people had special natural abilities for music. He referred to the most surprising things he had witnessed in recent years at the Royal College of Music, where young people of extraordinary promise in instrumental music had come from the working classes. After all, the tonic sol-fa system was only part and parcel of that awakening. In his (Dr. Parry's) opinion, if the staff notation did not receive the very warmest encouragement that could be reasonably given to it, a very serious responsibility would rest with those who had, as it were, to guide and control the education of the country.

Sir John Gorst (who received the deputation in the unavoidable absence of the Lord President of the Council) replied that the representations which they had placed before him would receive all the attention they so well deserved. "I should be very sorry," he added, "that this deputation should go away from this building without knowing that all the officers, all the persons who are engaged in the education of the people in England, from the Lord President downwards, are deeply conscious of the great importance of music as part of the education of the young. It is not only an intellectual exercise, but it is a moral teaching in the discipline and power of combination which are necessary even to the most simple musical efforts. So far the Committee of the Council in its codes has left this matter entirely to the discretion of the school managers themselves. It makes its musical grant indifferently to the school whose scholars have learned the staff notation or the tonic sol-fa notation; and if it is true, as I have no doubt it is, that the greater number of managers have adopted the tonic sol-fa system, it is I suppose because they find, or they have found, that it is easier to produce

elementary results and an elementary knowledge of singing by the one system than by the other. But I don't believe that the proportion is so great as that which was put before us just now by Mr. Cummings. I think he said "eight per cent." I think that eight per cent. is in our returns. I believe in that respect our returns are not reliable." (Laughter.)

After paying a high tribute to the progress of the art of music in this country during recent years, Sir John concluded: "As I have sympathised with you, let me ask you to sympathise with me, and with those who have to preside over the education of the country. We continually have brought before us cases in which no doubt our educational system can be improved. There are, no doubt, things most desirable for the young to learn which we would be only too glad to see taught, and which would undoubtedly produce very much higher results if they could be made part of the education of the country. But we are circumscribed, confined, kept in by the absolute necessity of time. What this nation is trying to do at the present moment is a work which is almost impossible. It is trying to use only the earliest years of childhood for educational purposes; and it is trying in the years up to the age of eleven, for which the school life of the ordinary English child lasts, to give it as good an education as it gets in Germany, Switzerland, or France, where they keep children of thirteen, fourteen, or fifteen years in the schools. We have come to the conclusion that, impracticable as our present system of education may be, and unsatisfactory as may be the development of the various subjects which we touch, it is absolutely impossible to teach anything more than is now taught unless the country will give us the child for a longer period—say, for one or two years longer for its training than we now have at present. And I cannot help thinking that this reform which you have come to urge upon the Educational Department, as well as all other reforms, must wait until we have an opportunity of keeping children longer at school, and so carrying such instruction as they now receive to that desired higher point which persons interested in their education wish to attain. At the same time, there may probably be some way in which encouragement could be given to the teaching of the staff notation. I understand the staff notation is taught in all training colleges. Perhaps that teaching of the staff notation might be further encouraged, and further facility might be given till at least the teachers of schools are capable of teaching staff notation. In regard to any practical suggestions of that kind, I think there is very little doubt that the Lord President of the Committee of the Council of Education will gladly give them every attention."

Mr. Sidebotham thanked Sir John Gorst for the kind and courteous hearing which he had given to the considerations laid before him, and the deputation withdrew.

A verbatim report of the proceedings appears in the June issue of *The School Music Review*.

REVIEWS.

Musical Illustrations of the Waverley Novels. Dedicated, by permission, to Sir Walter Scott, Bart. By Eliza Flower. [Novello, Ewer and Co.]

THIS beautifully engraved volume is a re-issue of the original work, published in 1831 by "Jos. Alfred Novello, No. 67, Frith Street, one door from Soho Square." The late Miss Flower, who was a sister of Mrs. Adams, the authoress of "Nearer, my God, to Thee," is widely known as the composer of "Now pray we for our country." In these "illustrations," fourteen of Scott's lyrics are wedded to appropriate yet simple music. The songs bear evidence of strong dramatic feeling and keen perception of poetic beauty, and many lovers of the great "Wizard of the North" will be glad to make their acquaintance.

Twelve Easy Voluntaries for the Harmonium. By Max Oesten (Op. 196). Second Set. [Novello, Ewer and Co.]

THESE melodious and well-written pieces not only merit the attention of harmonium players, but also of organists. Easiness is often another name for feebleness, but no such charge can be laid to this useful book of voluntaries.

The Bohemians (La Bohème). Romantic Opera in Four Acts. Libretto by Giuseppe Giacosa and Luigi Illica. Music by Giacomo Puccini. English version of Acts I. and II. by W. Grist; of III. and IV. by P. Pinkerton.

[Ricordi.]

MODERN Italian operatic composers seem gradually becoming divided into two classes, those who hanker after the blood and thunder style of Mascagni, who owe a large share of their probably ephemeral success to the sensuousness of their music and a more or less new kind of noise; and those who are content to follow the more sober and more artistic methods of Verdi, as represented by his later development from "Aida" to "Falstaff." To this latter class Puccini certainly would appear to belong, for this, his latest opera, has far more in common with "Falstaff" than with "Cavalleria." He lacks perhaps the strongly marked individuality of Verdi—at any rate, at present—and it is by a combination of virtues rather than by the supreme strength of any one that he has gained a European success. Of course he avoids set numbers, in accordance with modern operatic custom, but he also avoids the *Leitmotif*; and that which strikes the musician most strongly is his lightness of touch. Bohemian life in the Quartier Latin, or indeed anywhere else, has often its very sordid side, and there is no gainsaying the fact that had Signor Puccini been less of an artist he could have found ample opportunity for emphasising the coarse side of the picture. But from this he has refrained, with wholly satisfactory results. It is no easy matter to pick out any particular passages or scenes for especial notice from an opera, each act of which is in a sense complete in itself. But no doubt the composer's highest achievement is the superb scene in the second act, which depicts the street round the Café Momus on Christmas Eve. The lovely valse sung by *Musetta*, the varied rhythms of the music sung by the four students, the cries of the hawkers and buyers, and the music of the tattoo combine to make the most remarkable contrast. There is a wealth of pathos, too, in the scene wherein *Rudolph* and *Mimi* meet, and again in the death of *Mimi*, which is intensely dramatic, albeit the simplest means only are employed. Here especially we think Signor Puccini has shown how true are his artistic instincts. The four principal male characters are happy, light hearted, and gay, in sunshine or storm, but a vein of seriousness is perceptible in them. So, too, in the music this vein is ever present, but always unobtrusive. Two more points may be noticed. The one to show again how skilful is the composer in his use of effective contrast—the scene at the barrier in the third act, where *Mimi* and *Rudolph* wander out of sight, happy in their peaceful love, while *Musetta* and *Marcel*, the other pair of lovers, are hurling epithets of a most uncomplimentary nature at one another. The second, which shows how bold he is in adopting the means that please him best to obtain a desired effect irrespective of all academic laws—the introduction to the second act, which is but a string of consecutive fifths. The effect may be coarse, but it exactly suggests the turmoil of a vast motley crowd of soldiers, servants, boys, girls, students, hawkers, &c. The score is full of melody, and all the dramatic points are made without effort or exaggeration; it is also full of the most vivid contrasts, as we have endeavoured to show. The subject might easily have been vulgarised, but Signor Puccini has treated it with a refinement and restraint which go far to prove him the possessor of the highest artistic instincts.

Tonality and Roots. By Arthur J. Greenish.
[Office of the Organist and Choirmaster.]

THIS little book is described as "A new and comprehensive method for finding the keys of intervals, triads, melodic phrases, and the roots of discords," and the description may be said to be justified by the system set forth. It is based on the indicative position of the leading note, which, in almost all cases, is the note natural to the scale possessing more sharps or less flats than the scales of the companion notes in the chord or melodic phrase of which the tonality is sought. The principle is ingeniously developed and reduced to a series of *formule*, the application of which is made clear by numerous examples. To well trained musicians the system is of course unnecessary, and the

application of the rules will seem a complicated way of arriving at that which could be more satisfactorily and more quickly accomplished by ordinary harmonic analysis; but to students the system will be decidedly helpful, and especially to those who make themselves familiar with the copious and lucid explanations of the reasons upon which the rules are based.

Dr. Tucker, Priest-Musician. By Christopher W. Knauff, M.A.

[New York: A. D. F. Randolph Company.]

DR. J. IRELAND TUCKER (1819-1895) was the first rector of the Church of the Holy Cross at Troy, New York, where he laboured unweariedly for fifty-one years. He was not only the introducer, but the one who made popular the Anglican school of church music in America. Himself a musician, he spared no pains to elevate the standard of devotional art throughout the land of his birth. The story of his life—which is of special interest to American musicians—is pleasantly told by the Rev. C. W. Knauff in these pages. Dr. Tucker seems to have initiated the chanting of morning prayer in America, which he did on April 14, 1846, when Tallis's responses were sung "as given in English cathedrals." Mendelssohn's *Te Deum* and *Jubilate in A* was introduced into his church so early as December 6, 1848. In 1870 he issued his "Parish Hymnal," which spread his fame throughout the States. In this connection the book before us contains some interesting letters from English musicians upon the remuneration for hymn-tunes, &c. Sir Frederick Ouseley wrote (in 1872): "I am a bad hymn writer; it is by no means my forte." Sir F. Ouseley and the Rev. J. B. Dykes intimated that they were not accustomed to write for money; but they both expressed their willingness to accept payment, the former because he was rebuilding his organ at Tenbury, the latter because he "has a large parish, a family growing up, and is not overburdened with this world's goods, and finds considerable difficulty in making both ends meet." Sir John Stainer wisely returns the words of a hymn because he considers it "unfitted for music owing to the irregular grouping of the lines." The late Dr. Garrett writes: "I receive three guineas for a tune. My contributions to the completed 'Hymns Ancient and Modern,' the 'Quiver,' and other collections have been paid for at this rate." Dr. W. H. Monk, writing to Dr. Tucker on April 7, 1872, said: "You will be interested to know, perhaps, that I am just asked to correct for the press a collection of chants for the Scotch Presbyterian Church—the authorities of which are about, for the first time, to try to introduce the practice [chanting]—not, as some of them think, to succeed in our time." A quarter of a century has now elapsed since this was written, which is far too short a time to affect the "traditions of the Elders" in regard to their dearly beloved version of the metrical Psalms.

The Village Organist. A series of pieces for Church and general use. Edited by J. Stainer and F. Cunningham Woods. Books 1 to 6. [Novello, Ewer and Co.]

THERE can be no question as to the practical utility of this excellent series of organ voluntaries. We have special facilities for knowing that they will supply a real want. There are a number of organists of churches and chapels up and down the country who, while doing admirable work in their several spheres of labour, are as modest in their attainments as they are in regarding their vocation as a handmaid to religion, and not as a vehicle for their own personal display. To all such these books will come as a boon. The names of the editors are a sufficient guarantee of the quality of the contents of each volume. To quote from the preface: "The editors have endeavoured to bring together a collection of pieces which they trust will prove to be at once simple without being uninteresting, and effective where the instrumental resources are limited." Each book contains from six to ten pieces of various lengths, admirably suitable for opening and closing voluntaries. The time occupied in the performance of each is stated in a foot-note, and everything has been done, especially in the important matter of clear printing and good spacing of the notes, to make the pathway of the organist pleasant and smooth. We predict a hearty welcome to this series (which is to be continued) by town as well as country organists.

Barrack-Room Ballads. Words by Rudyard Kipling. Music by Gerard F. Cobb. Third series. [C. Sheard and Co.]

THOSE vocalists to whom the previous series of these ballads appealed will doubtless welcome the further union of Mr. Kipling's stirring lines with Mr. Cobb's sympathetic music. The present set consists of six songs, "Belts," "The Widow's Party," "Screw Guns," "Gunga Din," "Oonts," and "Snarleyow," and, as in his other settings, Mr. Cobb has well met the essential requirements of directness of musical expression and effective simplicity of accompaniment. Moreover, the music shows that the composer has again caught the wild, exuberant, and reckless spirit which permeates the text, and that he has acquired the power of increasing the dramatic significance of special points.

Richard Wagner's Prose Works. Vol. V. Actors and Singers (Kegan Paul). Mr. W. Ashton Ellis continues his unwearying task of translating the Bayreuth master's prose works. He promises three more volumes, the last of which is to be published in 1899, thus completing the series. Although the book before us bears the generic title "Actors and Singers," the contents are of a more solid and interesting nature than this designation might seem to imply. Of special interest to musicians generally are the essays on "Beethoven" and "The rendering of Beethoven's Ninth Symphony."—*John Sebastian Bach*, in relation to his work as a church musician and composer. By Sedley Taylor (Cambridge: Macmillan and Bowes). An interesting lecture delivered preparatory to performances of extracts from some of Bach's church cantatas at Cambridge in 1893. Not the least important feature of this daintily got-up little book is its Appendix, containing a list of particular movements from the Church cantatas "exceptionally worthy of study."—*Two Inaugural Addresses on Music.* By Sir Herbert Oakeley (Edinburgh: James Thin). The first of these addresses was delivered at the University of Edinburgh in 1866, the second in 1884, by the then Professor of Music, and written in his usual cultured style.—*Counterpoint.* By A. Livingstone Hirst (W. Reeves). This little book is said to be "a simple and intelligible treatise in catechetical form." It is perhaps the smallest book on counterpoint ever written.—*Rivista Musicale Italiana* (Turin: Fratelli Bocca). This excellent quarterly periodical worthily maintains its reputation as a high-class magazine devoted to the art of music. An interesting feature is the summary of foreign musical magazines, including the English. The kindly reference by our Italian contemporary to the articles in THE MUSICAL TIMES we much appreciate.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE principal musical event of last month was the May festival concert, organised by the Birmingham Kyrle Society, on the 6th ult. The programme was provided by the Birmingham Amateur Orchestral Society and Mr. Halford's select choir, the principal pieces being Grieg's dramatic cantata "Olaf Trygvason," Beethoven's Symphony (No. 8) in F, and Wagner's Vorspiel to Act III. of "Lohengrin." The vocalists were Mesdames Nellie Wiseman, Alice Lakin, and Messrs. Harry Burman and Ernest E. Sharpe. The latter, who possesses a deep and sonorous bass voice, made his *début* here, creating a favourable impression in Handel's "Honour and arms." A feature of the concert was the brilliant violin playing of Miss Nora Clench, an accomplished artist. Mr. George Halford conducted.

The Royal Society of Artists' musical *matinées* have become quite an institution in the city, and have been the medium of introducing a number of young vocalists and instrumentalists who otherwise would have found it difficult to make a public *début* under such favourable conditions.

The last concert of the third series of the St. James's Choral Society, Handsworth, was held on the 11th ult. The programme opened with the National Anthem, followed by Barnby's "Rebekah," the solos in which were taken by Miss Mabel Grove, Mr. J. T. Birch, and Mr. H. Sims. The second part included solos and part-songs and Gade's

"Spring's Message." Miss Cleobury ably supplied the pianoforte accompaniment, Mr. B. Nock presided at the harmonium, and Mr. Richard Richards conducted.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE last concert of the season given by the Bristol Choral Society took place on the 1st ult. In memory of Brahms, who had passed away after the date of the concert had been fixed, the choir sang the beautiful number "Behold, all flesh is as the grass," from the master's "German" Requiem. The overture and the second and third acts of Wagner's "Flying Dutchman" were splendidly interpreted, the slips on the part of the choir of 600 voices being few. The principal vocalists were Miss Esther Palliser, Miss Jessie King, Mr. Hirwen Jones, Mr. Andrew Black, and Mr. Montague Worlock, who discharged their duties with every satisfaction. Probably the finest performance of Mendelssohn's "Walpurgis Night" ever given in Bristol succeeded that of Wagner's work. The delightful choruses were sung with wonderful strength, precision, and clearness, and the instrumental sections were admirably played. Mr. George Riseley conducted.

Bristol North Musical Society gave a concert on April 28, when part-songs were sung, under the direction of Mr. F. Nash.

Bishopston Choral Society sang Mendelssohn's "Lauda Sion" and several numbers from Haydn's "Creation" in the Church, on April 28, to the accompaniment of organ and band, the soloists being Miss Jessie Sweet and Mr. Walker. The *Allegretto* movement from Mendelssohn's symphony to the "Hymn of Praise" was played as a concluding voluntary. Mr. Westcott conducted.

The Cecilia Choral Society, the conductorship of which has passed from the late Dr. Cunningham to Mr. W. J. Kidner, gave a pleasing performance of Dr. E. F. Rimbault's cantata "Country Life," and tastefully sang a number of part-songs on the 5th ult. Miss Marion Harris, Miss Laura Lewton, Mr. W. D. Merrell, and Mr. J. W. Davey were the principal vocalists.

On the 11th ult. St. Mary's (Tyndall's Park) Choral Society gave a concert at the Redland Park Hall, when Gade's "Spring's Message" and Lloyd's "Hero and Leander" were rendered.

Vocal and instrumental pieces filled the programme of the Clifton Pompadour Musical Society at its concert on the 18th ult. Interest centred in a new cantata, "May morning," for ladies' voices, written by Mr. W. Fear Dyer, a local musician, which was favourably received. Madame Probert Goodwin conducted.

A pleasing performance of "H.M.S. Pinafore" was given by children at All Saints' Hall, Clifton, on April 21 and 22; and on the 12th, 13th, 14th, and 15th ult. the Bristol Amateur Operatic Society, a talented company of players and singers, gave enjoyable representations of "The Gondoliers," under the direction of Mr. Bruce Bedells, at the Alexandra Hall.

The fusion of the Bristol Musical Festival Society and the Bristol Choral Society, or a working agreement between them, to accomplish which negotiations have been long pending, is not yet quite effected. A meeting of guarantors and subscribers was held on the 19th ult., when progress was reported, instructions were given that negotiations should be continued, and the meeting was further adjourned.

Weston-super-Mare Philharmonic Society gave a performance of Gluck's "Orpheus," on the 6th ult., under the direction of Mr. Edward Cook, and so clearly and intelligently sang the melodious music with which the opera abounds that it delighted the large assemblage. Miss Lilian Hovey, who sustained the part of *Orpheus* in the work, gave a splendid exposition of the character, singing the music with rare intelligence and declamatory power. The Misses K. and E. Gerrish satisfactorily filled the minor parts. In commemoration of the Queen's Diamond Jubilee, Handel's coronation anthem, "Zadok the Priest," and a part-song, entitled "The splendour of the reign," by E. A. Dicks, were included in the scheme, the concert terminating with the National Anthem.

Clevedon Philharmonic Society gave a concert on the 12th ult., the chief works being Dr. Lloyd's tuneful "Hero and Leander" and Somervell's "The Forsaken Merman," which were performed in a praiseworthy manner. The principal vocalists were Miss K. Gerrish, Miss Ethel Button, Mr. A. E. Masters, and Captain Trestrail. The concert concluded with Dicks' part-song "The splendour of the reign" and "God save the Queen."

Mid-Somerset Ladies' Orchestral Society gave a successful concert on April 22 at Midsomer Norton.

Part-songs and glees and a few instrumental pieces filled the programme of the Radstock Choral Society's concert on April 26.

Stanford's "Phauidrig Crohoore" was performed by the Bridgwater Choral Society, under the guidance of Mr. Herbert Parsons, on April 22; and the Orchestral Society of the same town gave a successful concert on the 13th ult.

Familiar glees and part-songs were sung by Keynsham Choral Society on April 26.

Chard Harmonic Society produced a new Requiem in A minor and brought forward Barnett's "Ancient Mariner" on April 29.

Chipping Sodbury Choral Society gave exceptionally good interpretations of Gaul's "Holy City" and Bennett's "May Queen" on the 5th ult., under the direction of the Rev. E. B. Bradley. Mrs. R. E. Neville, Miss McDougall, Miss Clara Aldersley, Mr. C. E. Morgan, the Rev. Dr. Saunders, and Mr. W. Thomas were the soloists.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

With the assistance of the Festival Choir and the Norwich Philharmonic Society, Dr. Bunnett's Saturday evening organ recitals, given in St. Andrew's Hall, were brought to a brilliant termination on April 24. The programme included selections from "Elijah" and "The Messiah," Handel's Organ Concerto (No. 2), with orchestral accompaniment, Dr. Bunnett's "Victoria," composed for Her Majesty's Jubilee in 1887, &c.

The annual concert given by the choristers connected with Norwich Cathedral took place on April 27, under the careful superintendence of Dr. Bates, the Cathedral organist. A well-chosen selection of glees, madrigals, and part-songs was charmingly sung, much to the enjoyment of an audience which filled St. Andrew's Hall. Wilbye, Morley, Boyce, Blumenthal, Parry, Caldicott, Mendelssohn, Gounod, Eaton Fanning, and Mackenzie were all drawn upon, so that the scope of the programme was very catholic. Special mention should be made of Blumenthal's "Gather ye rosebuds," which was beautifully sung; also of Gounod's "Bright star of eve" and Eaton Fanning's "The Queen's Song." A pleasing variety was introduced by Madame Van Eyk, who played two movements from Beethoven's Pianoforte Sonata (Op. 53) with consummate taste and judgment.

The Norwich Orchestral Union, conducted by Mr. Ernest Harcourt, gave its ninth concert on April 29, when both the band and chorus showed marked signs of improvement upon previous efforts. Mendelssohn's "Loreley" was the chief work, Miss Gommersall taking the solos with commendable care. Here and there the band was a little faulty, but any shortcomings were amply atoned for in the same composer's "Trumpet" overture, which was played with considerable spirit. A feature was the introduction of a violoncello solo, "An Autumn Song," written by Mr. E. Harcourt, and brilliantly played by Herr Rudersdorff. This melodious and clever composition was played for the first time at a concert given by the Musical Artists' Society in London last year, but not heard in Norwich till this concert.

The Norwich "Gate House" Choir made its fifty-second public appearance on the 7th ult., under the conductorship of Mr. Kingston Rudd. Mendelssohn's "Hear my Prayer" and Handel's coronation anthem, "My heart is inditing," were sung, the solo in the hymn being taken by Mrs. E. Nuthall, while the soloists in the anthem were Miss Stannard, Miss A. White, Miss J. Woodrow, Mr. S. H. Burton, and Mr. A. T. Springall, all members of the society. Mr. Ferdinand Weist-Hill was highly successful

in several violin solos. This artist joined Mr. Rudd in Beethoven's Pianoforte and Violin Sonata in A minor (Op. 23), a very charming performance resulting. Mr. Rudd also gave a delightful interpretation of a prelude by Liszt and Chopin's Nocturne (Op. 15, No. 2).

The programme of the concert organised by Dr. Cooper Patten consisted mainly of chamber music, and included Dvorák's Violin and Pianoforte Sonata in F, played by the Misses Florence and Ethel White; Saint-Saëns's Violoncello and Pianoforte Sonata, with the Rev. Boyton Smith and Miss Ethel White as executants, the same ladies and gentleman giving a capital rendering of Mendelssohn's Trio in D minor.

The veteran Norwich Philharmonic Society quite sustained its reputation by the way the various works contained in the programme of its ninety-third concert were performed on the 12th ult. Mendelssohn's "Italian" Symphony was very creditably played. Cowen's "Four Dances in the Olden Style" were also delicately given, and proved very acceptable. The concert opened with Schubert's "Rosamunde" overture, and closed with that to "Tancredi." Miss Maggie Purvis and Mr. Sawford Dye contributed songs. Dr. Hill conducted with his usual care, and Mr. F. W. B. Noverre occupied his usual post at the leader's desk.

An interesting concert was given by the King's Lynn Musical Society on April 23, conducted by Mr. A. H. Cross. The first part consisted of a selection of works by Mendelssohn, in which the band and chorus were engaged, Miss Ballard taking the solos. The most important feature in the second part were two violin solos, charmingly played by Miss Mary Noverre.

The Beccles Choral Society gave a concert on April 26, the proceeds being devoted to the Jubilee Celebration Fund. Hiller's "Song of Victory" was the work chosen, and both band and chorus acquitted themselves with credit; the solos were sung by Miss Marion Tilney. The band was led by Mr. W. E. Tuddenham, and Mr. W. W. Harvey conducted.

The Diss Choral Society closed its season on the 6th ult. with a miscellaneous concert, conducted by Mr. T. M. Pullen. Miss Edith Serpell and Mr. Charles Butler supplied the principal vocal pieces. Miss Florence Abbott, a local resident, played several violin solos in capital style, and Serjeant Luck's clarinet solo gave general satisfaction. Further instrumental numbers were contributed by Miss Amy Winter (pianoforte) and Mr. G. C. Pywell (violoncello).

The East Dereham Choral Society, which has been suspended for several seasons, gave signs of life again on the 6th ult., when, under the guidance of Mr. C. Carte Dooley, the choir attempted Mendelssohn's "Loreley," Handel's "Zadok the Priest," and several part-songs with fair success. In addition to singing the solo portions of "Loreley," Miss Gommersall was heard in two or three songs with evident pleasure. Miss Evelyn Ray, Mrs. Gray, and Mr. C. Copeman contributed vocal selections, and Miss Brodhurst-Hill played two violin solos in good style.

The third concert of the Lowestoft Musical Union took place on the 11th ult., Bennett's "May Queen" filling the first half of the programme. The soloists were Miss Blanche Powell, Mrs. H. D. Flowers, Mr. Sawford Dye, and Mr. J. H. Brockbank, whose singing was all that could be desired. A capable string orchestra, under the leadership of Mr. A. S. Coote Suggit, gave a good account of the accompaniments, Mr. E. W. Tuttle being at the organ. Good training was evident from the way in which the choruses were sung, and Mr. H. D. Flowers, who conducted, deserves congratulation.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THERE is little to chronicle this month of our *saison morte*. A very catholic scheme of six organ recitals, at St. Giles's Cathedral, by Mr. John Hartley; the half-yearly visit of the Royal Carl Rosa Opera Company; and three Beethoven trio concerts, organised by Mr. Denhof, practically exhaust the list. Mr. Denhof was assisted by Messrs. Sons and Kosman in the violin part, and by Messrs. Hochstein

and Benda in the violoncello part of the Trios (Op. 1, 11, 70, 97), and fragments. Mr. A. B. Bach, Miss Gordon Pillans, and Miss May Gibb lent variety to the programmes by singing several Beethoven songs.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE annual meeting of the proprietors of the Philharmonic Society took place on the 10th ult., under the presidency of Mr. W. C. Clark, who, it will be recollected, when previously in office, commissioned the writing of Mackenzie's "Dream of Jubal," the only original work produced by the Liverpool premier society within present memory. The statement of accounts showed a considerable falling off in the balance to credit as compared with that of last year; but this is to be accounted for by exceptional payments to artists and the cost of alterations effected in the Philharmonic Hall. The marvellous machine which has for too many years done duty as organ was truly designated by Mr. Arthur Earle as a "miserable instrument," and it was suggested that a new one should be erected. Instead of doing this, however, at an assumed cost of £2,000 or £2,500, the chairman explained that the present organ could be made "perfectly good" (which will be news to some experts) for £250 or £300. The usual votes of thanks were passed to the conductor, Mr. F. H. Cowen, and the choirmaster, Mr. A. H. Branscombe. It was resolved that, as usual, twelve concerts be given next season.

Too late for notice last month was the annual Psalmody demonstration of the Welsh Calvinistic Methodists, which took place on April 27 at Hengler's Circus. This is always one of the most important choral gatherings of the year, and on this occasion the amalgamated choirs numbered about 1,500 voices, mainly recruited from Bootle, Birkenhead, Seacombe, Rock Ferry, New Brighton, Southport, Garston, and other places in the district, as well as from the city itself. Mr. J. T. Rees conducted, and the programme consisted mainly of hymns and anthems.

The Wirral Amateur Orchestral Society, conducted by Mr. Schiever, gave its fifteenth annual concert in the Town Hall, Birkenhead, on the 5th ult., the main feature of the performance being, as usual, the admirable playing of this exceptionally good body of string performers.

People of all sorts and conditions flocked to the new Empire Theatre during the early days of May to hear Mr. Sims Reeves. By some of the younger folk of the present age, who knew of the great tenor only as a historic name, disappointment was expressed. With those who knew the famous artist of old, and with such as were able to appreciate excellence of method, it was very different. For there was strong evidence of that marvellously resonant tone and that perfection of production which, despite those mannerisms which still exist, during half-a-century or so kept Sims Reeves in the foremost place among the tenor vocalists of this or any other country. And with the lapse of even so many years as his career has witnessed, the signs of the wear and tear of time were but few and far between.

The death of Mr. W. T. Best is noticed in another column.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

WE may, with a double pleasure, look back upon the past winter which, both artistically and financially, has in its more important undertakings been unusually successful. From time to time I have noted the greater point and finish and the all-round excellence of the orchestral performances under Mr. Cowen's direction; and the growing interest of the public has shown a correspondingly liberal appreciation and readiness of response. A like welcome has been given to the recitals of chamber music which Mr. Brodsky, far beyond all precedent here, has popularised. The varied and always excellent selection of works, the refinement of the interpretation, the modest charges which brought so much enjoyment within the reach of all amateurs, and the generosity which prompted the principal of the College of

Music to devote all the proceeds to the aid of deserving students combined so to enlist the sympathies of all lovers of music that a very handsome sum has been handed over to the fund which, pending the permanent endowment of scholarships, it is very important to maintain.

Under the direction of Mr. Carl Fuchs, at the Schiller Saloon, the chamber music party, with the able assistance of Mr. Max Mayer at the pianoforte, and of Messrs. H. Smith and J. Nichols, gave, on the 10th ult., a memorial performance of works by the recently deceased master, Johannes Brahms, including the much-revised Trio (Op. 8) and the Sextet in G (Op. 36). The almost uninterruptedly serious strain of the music, combined with the pervading sense of our recent bereavement, cast over the audience a somewhat saddened feeling, which was in no degree lightened by the songs which Fräulein Pfeiffer van Beek selected.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE musical season in this district has practically closed. No concerts of any importance have been given in Newcastle-on-Tyne or Sunderland—the two principal centres of musical activity in these counties—during the past month; and the only noteworthy event in the outlying towns was a performance of Dr. C. H. Lloyd's dramatic cantata "Andromeda," on the 10th ult., by the Hexham Choral Society. The soloists were Miss M. Wood, Miss Emily Forster, Mr. Tom Child, and Mr. McConnell Wood, who were perfectly satisfactory in their respective parts. A small orchestra was engaged, under the leadership of Mr. J. H. Beers, and Mr. J. Gibson was the conductor. The cantata obtained a creditable rendering, but the attendance on the part of the public was not such as to make the financial result altogether satisfactory.

The Bishop Auckland Musical Society, under the direction of Mr. N. Kilburn, gave, on April 27, a performance of Elgar's dramatic cantata "King Olaf," the work which created so marked an impression on the occasion of its first performance at the North Staffordshire Festival last year, and also at the Crystal Palace a few weeks ago. The solo vocalists were Miss Maggie Jacques, Mr. Edward Branscombe, and Mr. W. Thornton. Mr. J. H. Beers was principal violin and Mr. Walton principal violoncello. In the second part of the programme an Impromptu for violoncello solo and orchestra, by Vernon Addison, was produced with excellent effect.

The Sunderland Philharmonic Society has selected for performance next season Handel's "Judas Maccabæus" and Edward Elgar's "King Olaf."

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Spring concert of the Amateur Musical Society took place on the 4th ult. Goring Thomas's "The Swan and the Skylark," Mendelssohn's 115th Psalm, and a miscellaneous selection combined to form an attractive programme. Thomas's posthumous work was heard for the first time in Sheffield, and its melodic beauty and the charm of Professor Stanford's orchestration were generally admired. The work received adequate treatment from the members of the chorus, who, under Mr. Schollhammer's direction, sang with admirable finish and accuracy. The soloists were Miss Norledge, Mrs. E. B. Glossop, Mr. A. Dawes, and Mr. J. Lycett. The concert concluded with a spirited rendering of Eaton Faning's "The Queen's Song." Mr. J. Peck led the band, and Mr. J. W. Phillips was organist.

The Brincliffe Orchestral Society terminated another successful season on the 14th ult., with a concert given under the direction of Mr. J. H. Parkes. Mackenzie's "La belle Dame sans Merci," Bennett's "Paradise and the Peri," and Mackenzie's "Pibroch" Concerto, admirably played by the conductor, were the chief pieces in the programme.

Mr. Frederick Dawson has commenced another series of pianoforte recitals in the Montgomery Hall. The first took place on the 12th ult.

The Sheffield Male-Voice Glee and Madrigal Society, formed last year, has been re-organised, with Mr. J. A. Rodgers as conductor.

Music performed on the occasion of Royal processions rarely calls for notice in a musical journal. But the visit of Her Majesty the Queen to Sheffield, on the 21st ult., presented some points of special musical interest inasmuch as one of the most important parts of the function was the performance before Her Majesty of a choir of 50,000 children assembled in the open air on a favourable spot in Norfolk Park. The arrangements for gathering and grouping the children reflected the greatest credit on the organisers; but special mention should be made of the skill by which Dr. Henry Coward contrived with a huge baton to keep the mass together. The programme included patriotic songs and Jubilee hymns, sung, of course, in unison to the accompaniment of half-a-dozen or so judiciously placed bands. The volume of sound was not so impressive as the fact that such a number of executants could be made to sing together with fair unanimity.

MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

THE Salisbury Philharmonic Society's concert on April 26 was, musically considered, one of the most successful yet given. Professor Stanford's "Phaëdrig Crohoore" was the chief choral work performed, and received a good rendering. The rest of the programme was miscellaneous and was contributed to by Madame Kate Cove, Miss Maud Robertson, Mr. Edward Mason, and Mr. Philip Lewis. A capable orchestra was led by Miss Nellie Harding, and Mr. Alfred Foley and Mr. Charles Fanner conducted.

The first concert of the forty-ninth season of the Sarum Choral Society was given on the 5th ult., when Haydn's oratorio the "Creation" constituted the programme. The solo vocalists were Madame Ada Patterson, Mr. Harper Kearton, and Mr. Arthur Barlow. Mr. F. L. Bartlett led the orchestra and Mr. Bowey conducted.

Mr. T. E. Spinney's annual students' concert, on the 11th ult., at Salisbury, passed off very successfully.

The appearance of the Downton Choral Society, on April 24, was a very satisfactory one, upon which the conductor, Mr. J. G. Northover, is to be complimented. Stanford's choral ballad "The Revenge" formed the chief feature of the programme, and the manner of its performance reflected credit on all concerned. Songs were sung by Miss Wrightson, Viscount Folkestone, M.P., Mr. Bowes, and Mr. Collier, and Mr. Burgess contributed a cleverly played cornet solo.

Sullivan's "Martyr of Antioch" was selected by the Southampton Philharmonic Society for performance at the very successful concert which took place on the 13th ult., under the conductorship of Mr. H. M. Pike. The principals were Miss Alice Simons, Miss Marian Blinkhorn, Mr. Samuel Masters, and Mr. W. H. Burgon. Mr. E. Jones was leader of the orchestra.

The twentieth annual festival of the Western Counties Musical Association was held at the Victoria Hall, Exeter, on April 22, when Dvorák's "Stabat Mater" and Beethoven's "Mount of Olives" were performed at the morning concert. Special interest was excited in Dr. Ferris Tozer's new oratorio "Balaam and Balak," which was produced with much success at the evening concert, under the composer's personal direction, to whom congratulations are due. The vocalists were Miss Mabel Berrey, Miss Kate Redman, Mr. Herbert Grover, and Mr. Daniel Price. Mr. John Pardew was the first violin, Mr. W. L. Barrett the solo flautist, and Mr. E. M. Vinnicombe presided at the organ. The band and chorus, numbering 400 performers, were, with the exception of Dr. Tozer's work, ably conducted by Dr. Wood.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

EASTER is always the time when music gives place to cricket in Yorkshire, consequently there is comparatively little to chronicle during the past month.

An event which seems to us to deserve special record, since it affords an instructive example, is a series of concerts that took place in the Yorkshire Dales last month. The apparently insurmountable obstacle to choral performances in rural districts is the obvious difficulty in finding a sufficient number of competent singers. The Hon. Lucien Powlett has, however, found a way out of the difficulty by getting together the nucleus of a chorus at each of three small country towns, Middleham, Bedale, and Richmond, and enlarging it at each place by the addition of contingents from the other two, with the addition of soloists and a few instrumentalists from outside. The outcome of these arrangements was a series of very creditable performances of Handel's "Samson," given at each of the three centres on the 4th, 5th, and 6th ult. respectively. The principals were Miss Ada Beecroft and Miss Amy Sargent (sopranos), Miss Nellie Allaun (contralto), the Rev. W. J. Newton and Mr. T. H. Brearley (tenors), and Messrs. J. H. Bayley and J. Browning (basses). Mr. Rees, of Bradford, was the leader of the little band, which had to be eked out with a harmonium, and Mr. Powlett, who conducted, may be congratulated on the success of an experiment that certainly deserves the sincere flattery of imitation in country districts.

At Scarborough a concert was given on the 18th ult., in which both professional and amateur musicians of the town took part. The programme included movements from pianoforte quintets by Dvorák and Schumann, well played by Mr. and Miss Cass, Mr. Bower, Miss Alderson-Smith, and Mr. Owen Williams, most of whom also contributed solos on their respective instruments.

On the 12th ult. a students' concert was given in the College of Music Concert Hall by those who were successful at the recent competitions for scholarships, prizes, and medals. The programme was repeated on the 14th ult., at Bradford Mechanics' Institute.

Mr. Charles Stott has been appointed organist and accompanist to the Bradford Festival Choral Society.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

MADAME NORDICA made her appearance at the Opéra on April 28 in "Lohengrin," and met with a favourable reception, somewhat tempered by critical observations regarding her pronunciation. The lady has, however, since relinquished her engagement with the directors. Tamagno's success has been such as to induce the directors to add several representations of "Otello" to those previously advertised, and the distinguished tenor was announced to return once more towards the end of last month for some further performances of Verdi's opera. A new ballet is shortly to be produced here, "l'Etoile," by MM. Wormser, Camille de Roddaz, and Aderer, which will most likely be given in conjunction with a revival of "Thais." A *reprise* of "Les Huguenots" is also expected at no distant date.

At the Opéra Comique Mdlle. Van Zandt achieved a great success recently in "Mignon." Two young singers have just been engaged at this house—viz., Mdlle. Andral, a mezzo-soprano, and Mdlle. Linder, one of the most gifted pupils of Madame Laborde. On the 17th ult. the first performance took place of Wagner's "Flying Dutchman," in M. Ch. Nutter's version of the libretto. The interpretation of the work does not call for any detailed comment, the principal artists engaged in it being Mesdames Marcy and Carré-Delorn; MM. Bouvet, Carbone, Belhomme, and Jérôme.

A concert was given on the 2nd ult., at the Conservatoire, in aid of the monument to be erected to Vieuxtemps, on which occasion M. Marsick scored an enormous success with the fourth concerto by the great violinist, he being also associated with M. Loeb in the interpretation of a duet for violin and violoncello from the same pen.

At the Salle Pleyel, Henri Kartun, a little German pianist, six years of age, made his appearance on April 28, and astonished everyone by his remarkable performances. As a critical writer of the *Journal* observes, one felt inclined to call the youngster "cher maître," and present him with a baton in the shape of a sugarstick.

MM. Pugno and Ysaye are just now giving a series of four concerts devoted to the sonata for pianoforte and violin, ancient and modern, which are attended by considerable success, both artistic and financial. Amongst other concert performances may be instanced those of M. Guilmant, the distinguished organist, at the Trocadero, with the co-operation of the St. Gervais choir, under the direction of M. Bordes, which have been exceedingly well attended. The same may be said of those given by MM. Marsick and Bauer, in which the excellent violoncellist, M. Salmon, also takes part, and which invariably include two sonatas for pianoforte and violin, and a trio. The concert of the 13th ult. of these artists offered a superb interpretation of the Pianoforte Trio in C minor by Brahms, as well as of the "Kreutzer" Sonata, which resulted in a veritable triumph for MM. Marsick and Bauer. At the festival concert given in aid of the Litolf monument, on April 29, M. Paderewski played the Liszt Concerto in E flat, the *Scherzo* from the Concerto in D by Litolf, and the F minor Concerto by Chopin in a way which aroused the enthusiasm of the audience, the concert being in other respects also a complete success. M. Joseph Wieniawski, a pianist-composer resident in Brussels, gave a performance here in his double capacity. A former pupil of Marmontel, M. Wieniawski has since developed a distinct individuality, and amongst the works produced from his pen a quartet, and some songs, interpreted by Mdle. Prozka, met with especial appreciation. Mdle. Clotilde Kleeberg also gave, as usual every year, several recitals. The programmes of this charming pianist invariably present some less frequently heard works, such as the Fantasia by Henselt, the Toccata of Paul Lacombe, the Barcarolle of Fauré, and the "Feux follets" of Jensen. Her success was complete.

The orchestra of the Berlin Philharmonic Society, under the direction of Herr Nikisch, gave a series of five concerts here, the success of which has been most marked. The *ensemble* of this fine body of artists has been greatly and justly admired and applauded. At the same time, it may be said that our own orchestras, of the Conservatoire and of M. Lamoureux, need not fear comparison with it. It was a matter for regret, however, that the works performed by our Berlin visitors were the same which, for the last ten years, have been produced almost *ad nauseam* at our regular Sunday concerts. One would have been so glad to have heard some less familiar compositions, say of Brahms, Goldmark, Bruch, and others.

Experiments have lately been carried on at the Académie des Sciences with a view of ascertaining the influence exercised upon the human voice by electricity. As the result, Dr. Moutier (assisted by M. Granier, the accompanist at the Conservatoire) has established the fact that the influence is a beneficial one, the voice gaining both in amplitude and *timbre*, and being rendered less subject to fatigue.

At the second concert of its first season given by the St. Cuthbert's Hall Choral Society, on the 18th ult., at the Hall, Philbeach Gardens, Kensington, Handel's "Acis and Galatea" and Mr. Edward Elgar's ballad for chorus and orchestra "The Banner of St. George," commemorative of Her Majesty's reign, formed the principal numbers of the programme. Handel's familiar serenata received a *con amore* interpretation on the part of the well-trained choir, the soloists being Miss Amy Sargent, Messrs. Eugène de Danckwardt and Charles Phillips. Mr. Elgar's ballad met with its first performance in England on this occasion. The very fine poem of Mr. Shapcott Wensley has afforded the composer an opportunity for dramatic contrasts and lyrical effects of which he has not failed to avail himself, with the result that in boldness, vigour, and picturesqueness of treatment his score fully rises to the importance of his theme. The work, for its proper appreciation, demands, of course, a fuller orchestra than was available in the present instance; but the choir was assiduous in emphasizing the various special effects intended by the composer—as in the passage "Hark! 'tis the ringing hoof of steed," with its finely contrived dynamic gradations; in "Loud burst the shouts," and throughout the more directly applied commemorative

epilogue, and acquitted itself most creditably of a task which was not altogether an easy one. Mr. Cyril Miller, the able and painstaking conductor, merits thanks for having been the first to introduce this interesting and opportune work to the public, and it may be hoped that his example will be followed ere long by other choral bodies.

At a meeting of the Associated Board, held on the 18th ult., Mr. Thomas Threlfall was unanimously elected to fill the office of Chairman, vacant by the death of Lord Charles Bruce, and the Hon. G. Spencer Lyttelton was unanimously elected to that of Deputy-Chairman. Both appointments have received the entire approval of H.R.H. the Prince of Wales, the President of the Board. The hon. local representative at Leicester, Mr. J. H. Marshall, who is Mayor of that town, has kindly offered to the Board two gold medals, commemorative of Her Majesty's Diamond Jubilee, to be given to the candidates who obtained the largest number of marks in the senior and junior divisions of the local centre examinations throughout the United Kingdom. The former will be awarded to Miss Gertrude E. Miller, of Pevensey, who has passed a phenomenal examination and obtained absolutely full marks in this grade in pianoforte playing. She is the only candidate this year who has gained this distinction. The junior gold medal will be awarded to Miss M. C. Worth, of Plymouth, who has obtained the very large number of 147 out of a possible 150 in pianoforte playing, and also 125 marks in violin playing.

MISS MABEL BUCKLER, Miss Mary Thynne, and Mr. Arthur Boyle provided an agreeably diversified programme at Steinway Hall on the 18th ult. The first-named young artist's excellent soprano voice and refined manner enabled her to gain distinction in Grieg's setting of "Solvejg's Song" and Délibes' "Les Filles de Cadix." Miss Mary Thynne displayed exceptional gifts as vocalist and violinist. She did the amplest justice to Filippi's "Melodia" and Tosti's "Si tu le voulais," each of which demands style and close observance of expression; and as instrumentalist she won equally merited approval, the favourable opinion gained by fluent execution of her share of Gade's Duo Sonata (No. 2, Op. 21), with Master Basil Gauntlett as her companion, being fully endorsed later. Mr. Arthur Boyle sang Brahms's "Sind es Schmerzen," and other high-class songs very sympathetically, and Miss Ellen Bowick recited "Fair Helen" and "Young Lochinvar" with Mr. Stanley Hawley's pianoforte accompaniment.

MR. GEORGE A. CLINTON's second chamber concert this season, held on the 7th ult., in Queen's (Small) Hall, included a couple of works not often heard and a composition new to the metropolis. Ludwig Thuille's Sextet in B flat (Op. 6) for pianoforte, flute, oboe, clarinet, horn, and bassoon evoked considerable interest, and the third movement (gavotte and trio) was so ably rendered by Miss Adela Verne, MM. Fransella, Malsch, Clinton, Borsdorf, and T. Wotton that repetition was insisted upon. In Rheinberger's Nonetto in E flat (Op. 39) these artists (the pianist excepted) had for companions Miss Jessie Grimson (violin), Mr. Hobday (viola), Mr. Melling (violoncello), and Mr. Winterbottom (double-bass). The novelty, Klughardt's "Schilfflieder" (Op. 28) for pianoforte, oboe, and viola, is a tasteful composition rather lacking in variety. Miss Louise Phillips agreeably interspersed the instrumental works with songs, being specially successful with examples of Grieg.

MR. CYDE TWELVETREES, who gave his first violoncello recital on the 7th ult., at the Steinway Hall, imparted much interest to his programme by including in it Edouard Lalo's Concerto in D for violoncello and orchestra, which had not previously been heard in London. Unfortunately no provision, beyond that of a pianoforte, had been made for the orchestral portion of the work, and it was therefore impossible to acquire more than a general idea of the music. The first number of the three would appear to be the most important, and the solo portion, which is well laid out for the violoncello, comprises much pleasing music. Mr. Twelvetrees produced a good quality of tone from his instrument, over which he has acquired great executive command, his style, moreover, is unaffected and refined. He was very ably assisted at the pianoforte by Miss Ada

Walters, who also rendered some pianoforte pieces in a sympathetic manner, and Mdlle. Aimée Ferdinand contributed some songs.

THE Tonic Sol-fa College held its annual meeting on the 17th ult., at Queen's Hall, under the presidency of Mr. Andrew Ashcroft (in the absence of Sir A. K. Rollit, M.P.), who compared the condition of music at the Queen's Accession with that of to-day. Since sixty years ago, when, he asserted, the cultivation of music in this country had sunk to a low point, a vast improvement in taste had taken place. Mr. J. Spencer Curwen was also among the speakers. In the course of the proceedings the South London Choral Association and the West London Choral Association sang several part-songs and glees by Gaul, Webbe, and Caldicott in a praiseworthy manner, and the two choirs combined gave capital performances of Myles B. Foster's patriotic piece "The Queen—God bless her!" and Mendelssohn's "Festgesang." There was also a demonstration of sight singing, &c., by a juvenile choir from the Beethoven Street Board School.

THE South-West London Choral Society, a recently formed institution, under the conductorship of Mr. Richard Lemare, precentor of the Royal Military Chapel, gave its first concert on the 5th ult., at the Town Hall, Battersea. The choir is, as yet, but a small one, but it contains some good material, and, with the aid of so able and energetic a conductor, will doubtless, ere long, be trained into a thoroughly efficient body. The works produced on this occasion were Mendelssohn's "Lauda Sion," Gounod's "O sing to God," and Cowen's "Rose Maiden," Mesdames Esther Palliser and Eliza Thomas, Messrs. Iver McKay and R. E. Miles taking the solo parts. Messrs. Henry Bird (pianoforte) and F. P. Parker (organ) were the able accompanists. The audience testified, both by its numbers and the applause bestowed upon the performance, to the interest taken in the new society in a locality where it evidently supplies a want.

MR. GRANVILLE BANTOCK is to be commended for giving, on the 11th ult., a "British composer's chamber concert" at the Steinway Hall. Mr. Bantock was only represented by a set of lyrics entitled "Songs of Japan," but these proved very pleasing examples of his talent, and were effectively rendered by Mdlle. Marie Duma, Miss Greta Williams, and Mr. Bantock Pierpoint. Mr. Lane Wilson sang two of his own songs, and Mr. Stanley Hawley accompanied several good examples of his "recitation music," the text of which was well delivered by Mr. Brunton Steel. Vocal music by Messrs. Colin McAlpin, S. P. Waddington, Reginald Steggall, and William Wallace was sung; and some instrumental music, in the rendering of which Miss Kate Goodson, Mr. Arthur Hinton, Mr. T. Chapman, Mr. S. P. Waddington, and Mr. John Thomas took part, went to make up a pleasant musical afternoon.

THE Clarence Orchestral Society justified its existence by the smooth and tasteful performance of some important compositions, in St. Martin's Town Hall, on April 29. The band, numbering about eighty, and including several lady violinists, played with spirit, precision, and respect for detail Schubert's "Unfinished" Symphony (rarely so well rendered by an amateur force), Massenet's "Phédre" overture, Mr. R. H. Walthew's stirring Festival Overture in D, the prelude to the third act of "Lohengrin," and one of Grieg's Norwegian dances. Mr. Lennox Clayton, the zealous conductor, in each instance had reason to be satisfied that the applause was deserved. Vocal pieces were effectively contributed by Miss Greta Williams and Mr. Arthur Walenn, and Mr. Walthew neatly played pianoforte compositions by Liszt and Chopin.

THE Civil Service Vocal Union, conducted by Mr. Alfred Furse, gave an interesting concert at the Cannon Street Hotel on the 6th ult. The most important number in the programme was Schubert's fine cantata "Night in the Forest," which, on this occasion, was sung to the accompaniment of four French horns, in accordance with the composer's intentions. That the tone colour produced by these instruments greatly enhanced the romantic, glowing beauty of the music goes without saying. Two choruses from Mendelssohn's "Edipus" music, Barnby's madrigal "In laudem amoris," Sullivan's "The long day closes,"

and J. P. Harding's madrigal "Come, let us join," were amongst the other pieces sung by the society. Mr. John Dunn played several violin solos, and Messrs. Charles Chiley and A. H. Gee contributed songs.

THE number of candidates for Trinity College, London, local examinations in musical knowledge (theory), to take place on the 5th inst., at centres in Australia, New Zealand, South Africa, India, Canada, and Jamaica, is 3,519, being the largest number of candidates ever presented by the Colonies. The examinations are identical in every respect with those to be held this month in the United Kingdom. Four open musical scholarships will be competed for at Trinity College in July next: one pianoforte, one vocal, one violin, and one for another orchestral instrument, all tenable for three years. The Benedict Pianoforte Exhibition, Sims Reeves Vocal Exhibition, and one exhibition in each of the subjects of organ, violin, viola, violoncello, and double-bass, all tenable for one year, will be offered at the same time. The last day of entry is the 5th inst.

THE bands engaged by the London County Council for public performances in the parks during the summer had a combined rehearsal at Queen's Hall, on the 12th ult., of some of the principal pieces selected for the season. The classical element was conspicuous by its absence, reliance being chiefly placed upon selections from the light musical pieces of the period, marches, and sketchy compositions—on the whole, efficiently rendered. The most important pieces in the programme were a *mélange* of airs from Wagner's earlier works and Mr. Edward Jones's overture to the play "The Daughters of Babylon." Considering the strenuous endeavours in other directions to promote education, a musical scheme that ignores the great masters must be pronounced disappointing.

MISS SOPHIE FREEMAN, one of the most promising of our younger pianists, gave a successful recital at Steinway Hall, on April 29. Her own contributions comprised examples both of the classical and modern. After a brilliant and telling rendering of Beethoven's famous Sonata (Op. 53), and joining MM. Martin Jacoby and Albert in a careful performance of Dvorák's Trio in B flat, Miss Freeman played with marked neatness and judgment several short pieces. Among these were Mr. Francesco Berger's spirited "Moto Contrario" and piquant "Polka de Concert," the latter of which proved so acceptable that it was repeated by general desire. In songs by Schumann, Handel, and others, Madame Amy Sherwin was well received.

MISS EMMA BARNETT's pianoforte recital in Queen's (Small) Hall, on the 10th ult., had for substantial features Schubert's Sonata in D major (Op. 53) and Schumann's popular "Carnival" (Op. 9). The spirit of each of these was admirably caught, none of the principal points being missed. Miss Barnett also succeeded in adequately reflecting the poetic feeling which characterises Tschai-kowsky's Barcarolle. Some slight pianoforte pieces by Mr. J. F. Barnett were introduced, one of which, "Dream Maiden," was performed for the first time and with a favourable result. The vocalist was Miss Ada Davies, who, in Massenet's "Elégie" and Clay's "She wandered down the mountain side," evinced command of expression.

THE 243rd festival of the Sons of the Clergy took place in St. Paul's Cathedral on the 12th ult. As usual, an imposing musical service was conducted by Dr. G. C. Martin, there being a full orchestra, whilst the Cathedral choir was supplemented by considerable contingents from Westminster Abbey, the Temple, and elsewhere. Notable features were Sullivan's noble "In Memoriam" overture, Handel's "Coronation" anthem, and Baptiste Calkin's Magnificat and Nunc dimittis from the Service in G, composed for the Dedication festival of 1882. The anthem was Sir John Stainer's "A Prayer for the Queen and Nation," a spirited and solidly constructed work, rendered with appropriate fervour and impressiveness.

THE revival, on the 5th ult., at the Savoy Theatre, of Messrs. Gilbert and Sullivan's "Yeomen of the Guard" may be said to have added to the attractiveness of the present London season. The grim and pathetic humour of its story, which has for its centre-point the Tower of

London, places the work in touch with the spirit of patriotism which is now in the air, and, moreover, two members of the original cast of 1888—Miss Rosina Brandram and Mr. Richard Temple—have been able to resume their personations. The opening performance was conducted by the composer, who had a most hearty reception from an audience that evinced the enthusiasm common to a successful "first night."

M. E. JACQUES-DALCROYE gave, on the 14th ult., at Steinway Hall, the first of a proposed series of three concerts of his compositions. On the occasion referred to the programme consisted of pianoforte and violin pieces and some songs, all of which were more remarkable for tasteful and refined expression than for power or depth of sentiment. They are, however, of a graceful and pleasing character, and would be very acceptable in the drawing-room. M. Dalcroye played the pianoforte pieces with the agility and delicacy they demanded, and the violin and vocal music was effectively rendered by M. Alberto Bachmann and Mdlle. Faliero, both capable and well trained artists.

THE Mozart Society must be complimented on the programme at Queen's (Small) Hall on the 1st ult. It included Beethoven's Trio in C minor, effectively rendered by Mr. Armitage, Miss Armitage, and Herr A. Schmid; Mozart's Trio in E flat for pianoforte, violin, and viola, in which Herr Bonawitz, Mdllcs. Bertha and Cecilie A. Brousil distinguished themselves; and the *Andante* from Dvorák's Concerto for violoncello, for Herr Schmid, who again demonstrated absolute mastery of the instrument. Some pianoforte compositions were well played by Herr Bonawitz, and Miss Kate Bartholomew's vocal contributions were welcome.

THE Streatham Choral Society gave the second concert of the present season at the Town Hall, on the 3rd ult., when Gounod's "Messe Solennelle" and Mendelssohn's "Athalie" were successfully performed, under the able direction of Mr. Stewart Macpherson. The solo vocalists in the first work were Miss Stanley Lucas, Mr. W. Green, and Mr. F. Ranałow; and in "Athalie," Miss Lucas, Miss Mary Beynon, and Miss Amy Lott, the illustrative verses being recited by Mr. Charles Fry. There was an excellent professional orchestra, who gave due effect to the accompaniments, and the choir sang with precision and intelligence.

THE excellent results which may follow municipal interest of a practical kind in music is shown in the admirable list of works performed by the Municipal Orchestra of Bournemouth at sixty concerts given between October, 1896, and May, 1897. No less than fifty-three overtures, forty-five symphonies, twenty suites, ten pianoforte concertos, &c., all of the highest class, are recorded as having been played. This record reflects the greatest credit on the able conductor, Mr. Dan Godfrey, jun., and should stimulate other municipalities to follow so excellent an example in the way of elevating the tastes of the people.

THE nineteenth convention of the Music Teachers' National Association will be held at the Grand Central Palace, New York City, from the 24th to the 28th inst. Under the auspices of, and in connection with, the convention will be held the first annual exhibition of the music trades of America. All the leading publishers and pianoforte houses will be represented, and it is hoped that the importance of the exhibits will be equal to the occasion. Messrs. Novello, Ewer and Co. will occupy stand No. 25 and will show specimens of their publications, as well as many articles of interest to music-lovers.

PROFESSOR C. V. STANFORD'S "Revenge" was produced for the first time on the Continent, on April 23, at a concert given by the Berlin Philharmonic Choir. It was most warmly received by the public, who recalled the composer twice. We hear that the choir and band also liked the work. The critics, however, almost without exception, spoke unfavourably of it, some going out of their way to betray political bias in sitting in judgment on a work of art, thus showing that, in one respect at least, they have still something to learn from their London confreres.

ON April 30 the gentlemen of the choir of St. Matthew's Church, Denmark Hill, gave a complimentary banquet to Dr. J. Warriner to celebrate the completion of his ten years' work as organist and choirmaster. A congratulatory address and four beautifully bound volumes of Grove's "Dictionary of Music" were presented to Dr. Warriner in acknowledgment of his valued services to the music of the church. Dr. Warriner's choirboys also presented him with a very handsome album containing their photographs.

THE following competitions have taken place during the month at the Royal Academy of Music: on the 1st ult. the Sainton Scholarship, awarded to Elsie M. Southgate. The examiners highly commended Sidney A. Freedman and Margaret S. Holloway. On the same day the Goring Thomas Scholarship (for composition), awarded to Harry Farjeon. On the 7th ult. the Liszt Scholarship, awarded to Regina Druiff (of Walthamstow), Harriett Claiborne Dixon and Vera Margolies being highly commended.

THE following artists have given concerts in London during the past month: Miss Evelyn Ward and Mr. Owen Morgan, Mdlle. Amélie Molitor, Madame Bini-Puzzi and Mdlle. Fanny Puzzi, Mr. Gabriel Thorp, Mr. S. Rose Suravitch, Mr. E. van der Straeten, Madame Dyna Beumer, Miss Jane Crompton, Mdlle. Agnes Valleris and Miss Honor Brooke, the Misses Nora and Frederica Conway, Miss Jane Dempster, Miss Anita Sutherland, Miss Louisa Macpherson, Miss Clara Butt, Mr. and Mrs. W. H. Brereton.

AN attractive dramatic and musical recital was given, on the 12th ult., at the Queen's (Small) Hall, by Miss Eileen Munro and Mr. Patrick Munro, both of whom showed considerable versatility and artistic perception in the recitations of several poems, and in an amusing duologue entitled "A Ball-room Comedy." Vocal and instrumental music was supplied by Miss Grainger-Kerr, Miss Florence Munro, Mr. Charles Copland, and Mr. Alexander Humphreys. A musical sketch was also given by Mr. Quenton Ashlyn.

THE Harringay Glee and Madrigal Society gave its second annual concert, on April 22, under the direction of Mr. Ernest Marriott, the conductor of the society. The singing of the choir was heartily applauded, as were the various pieces sung by members of the St. Paul's Cathedral choir. The solo vocalists were Miss Olive Harcourt and Miss Cissie Read, Messrs. Marriott, Morgan, H. Stubbs, G. Stubbs, and Vernon Taylor (of St. Paul's), and Mr. Sadleur Browne.

THE Merchant Taylors' School Choral Society gave its twenty-second annual concert in the hall of the school on the 11th ult., in the presence of a large audience. The principal feature of the programme was Mr. F. C. Wood's cantata "King Harold," which was rendered with precision and intelligence, under the direction of Mr. Edmund Rogers. Mr. E. G. Croager and Mr. D. Bradfield were at the pianoforte and harmonium respectively.

A SUCCESSFUL concert was given by the Park Church Choral Society, Highbury, under the excellent conductorship of Mr. John Cook, on the 6th ult., when Mendelssohn's "Hear my Prayer" was the principal feature. The vocal soloists were Mrs. Trevor-Hankey, Mr. David Watkins, and Mr. James Girdwood; and the instrumental performers included Mr. Harold E. Mackinlay (pianoforte), Mr. Frederick Meen (organ), and Mr. S. N. Norman (violin).

THE Dean of Winchester appeals for subscriptions for the reconstruction of the Cathedral organ. This instrument, built by Mr. Henry Willis, obtained the prize in the Great Exhibition of 1851, and established its builder's great reputation. Another interesting feature connected with the organ is that Dr. S. S. Wesley played on it for sixteen years, and the proposed restoration will be a fitting memorial of that eminent organist and church musician.

THE sixth season of the Lewisham Choral Society concluded on April 29, when Gounod's "Redemption" was performed. The vocalists were Miss Esther Palliser, Miss Muriel Heath, Mr. Charles Ellison, Mr. John Gritton,

and Mr. Charles Copland. The chorus, about ninety voices, sang with great intelligence and enthusiasm. Mr. W. J. Kipps presided at the organ, Mr. E. Newland-Smith led the orchestra, and Mr. Frank Idle conducted.

THE Barnes Choral Society gave its annual concert on April 29, when the chief attraction was Mr. Hamish MacCunn's cantata "The Lay of the last Minstrel." Mlle. Pauline Gilardoni, Miss E. Higinbotham, Mr. W. Goodale, and Signor Frank Celli were the vocalists; the Rev. P. H. O. de Waal and Miss E. Ortnr, the accompanists; and Dr. Marshall conducted.

YORK MINSTER was the scene of an imposing ceremony on "Military Sunday," the 16th ult., when Sir Alexander Mackenzie's "Victor's March," from "The Story of Sayid," was performed by the band of the 17th Lancers, under the direction of Mr. Manuel Bilton, bandmaster, with magnificent effect.

At the marriage of Mr. Archibald Dawes Ramsden (son of Mr. Archibald Ramsden) to Miss Mary Glass, on the 11th ult., at All Saints' Church, Norwood, M. Tivadar Nachéz played the Benedictus by Sir A. C. Mackenzie, and Mr. Orlando Harley sang "In native worth," from the "Creation." Mr. Frederic Cliffe accompanied and played the Wedding March.

THE annual distribution of prizes at the London Society for Teaching the Blind, St. John's Wood, was held on the 1st ult., when a selection of music was performed by the students under the direction of Mr. Edwin Barnes, professor of music at the Institution. Dr. C. W. Pearce was the examiner in music.

DYORAK'S "Spectre's Bride" was well performed by a full band and chorus at a concert given by the Richmond Philharmonic Society on April 28. The vocalists were Miss Saldée Kaiser, Mr. Harper Kearton, and Mr. Arthur Strugnell, and Mr. James Brown conducted.

At the meeting of the Musical Association, on the 8th inst., by special request of the Council, Mr. W. H. Cummings, principal of the Guildhall School of Music, will read a paper on "Music during the Queen's Reign," treating the subject from a high standpoint.

ON the 1st ult. the choral society of the Battersea Polytechnic gave a capital performance of Mendelssohn's "St. Paul." The soloists were Miss E. Fenn, Miss Susetta Fenn, Mr. Sinclair Dunn, and Mr. A. E. Newcome. Dr. Dunstan conducted.

MR. JOSEPH D. McLAREN, so long associated with the late Mr. Carl Rosa, and for the past five years manager of Concert-Direction Daniel Mayer, has commenced business as a musical agent at Ashton's Library, 38, Old Bond Street.

DR. ARTHUR HENRY MANN, organist of King's College Chapel, has been appointed organist to the University of Cambridge. Dr. Mann is a worthy successor to the late Dr. Garrett.

THE annual musical festival of the Lower Rhine is to be held during the present month at Aix-la-Chapelle and will, as usual, occupy three days—viz., from the 6th to the 8th inst.

THE thirteenth Silesian musical festival is to be held at Görlitz from the 20th to the 22nd of this month.

FOREIGN NOTES.

AMSTERDAM.—Successful performances, under the composer's direction, have taken place recently, both here and in other leading towns of Holland, of Mlle. Cornélie van Oostzee's orchestral tone-pictures "Idylls of the King," first produced some time since by the Berlin Philharmonic Society. The lady has been appointed an honorary member of the Haarlem Bach Society.—Two performances were announced to be given on the 15th and 17th ult., at the Communal Theatre, by the very enterprising Wagner Society, under M. Viotta's direction, of "Götterdämmerung," with the co-operation of Mesdames

Reuss-Belce (of Carlsruhe), Wittich (of Dresden), MM. Burgstaller (of Bayreuth), and other artists, the orchestra being that of the Concertgebouw.

BARCELONA.—Among the numerous concerts which have taken place during April may be instanced one of the Catalonian Society, conducted by M. Crickboom, the excellent Belgian musician, which included numbers for string orchestra by Handel, Mozart, and Grieg, as well as Beethoven's Septet; one of a series of symphony concerts under the direction of Señor Nicolau, devoted to César Franck, Lalo, and other French masters; a concert of sacred music by the Catalonian Society devoted to the sixteenth century Spanish masters, Morales, Guerrero, Vittoria, and others; not to mention a number of eminent *virtuosi*, including Señor Sarasate, who have attracted numerous audiences during the month.

BERGAMO.—In anticipation of the forthcoming birth-centenary of Donizetti, an interesting publication has just been issued, containing articles devoted to the composer by Parmento, Orsini, Sartori, Valli, and other well-known writers, as well as a representation of the monument to be unveiled, and other illustrations.

BERLIN.—At the Lessing Theatre Messrs. Owen Hall and Sidney Jones' operetta "The Geisha" was given, for the first time in Germany, on the 1st ult., and was received with high favour. The performance, moreover, by the Ferenczy operetta company was an excellent one, with Fräulein Werber in the titular part. C. M. Röhr and Julius Freund are the authors of the German version of the libretto.—A notable event in the concert-room was the appearance, on April 28, of M. Colonne, of Paris, as conductor of the Philharmonic Concert. The programme included the overture to "Le Roi d'Ys," by Lalo, the C minor Symphony (with organ and pianoforte) by Saint-Saëns, and Berlioz' "Sinfonie fantastique." The distinguished French conductor met with a most cordial reception. The concert of the Stern'sche Gesangverein on April 24 was devoted to the memory of Brahms, and comprised a very fine performance of the "Deutsches Requiem" and the *Adagio* from the violin concerto by that master (the latter played by Herr Carl Halir), as well as the noble cantata "Liebster Gott wann werd ich sterben," by Sebastian Bach; Professor Gernsheim, as usual, conducting. Handel's "Deborah," in Dr. Chrysander's edition, is to be produced during the coming season, when this society celebrates the fiftieth anniversary of its existence.—Joseph Hoffmann has just returned to his residence here, after an extended concert tour in Russia, in the course of which he played on seventeen occasions in St. Petersburg alone, with brilliant success.—Von Taubert's "Der Wunderknabe" ("The little Genius"), brought out recently at the Theatre Unter den Linden, had to be withdrawn after the sixth performance. As a critic remarks, like many "youthful prodigies," it did not live long.

BRUSSELS.—The International Exhibition was formally opened by King Leopold on the 10th ult., the ceremony including the performance of an inaugural cantata by M. Paul Gilson. The composer is one of the most talented members of the younger Flemish school of musicians, and his present work, which skillfully embodies and contrapuntally combines four old Flemish folk-songs, is admitted on all hands to be a very fine composition. It was ably conducted by M. Joseph Dupont, the performance taking place in the open air, and it was repeated under similar conditions on the 16th ult. The projected special musical performances to be given in the Exhibition Hall have unfortunately become very doubtful, it having been found that the acoustic conditions of the hall are so bad as to render it useless for the purpose without extensive structural alterations. The performances were to have included the production of Mr. Edgar Tinel's new oratorio "Sainte Godelive," Beethoven's Mass in D and Ninth Symphony, under Dr. Richter's direction, besides a number of orchestral concerts to be conducted by MM. Dupont and Ysaye.—The performances of opera at the Théâtre de la Monnaie terminated on the 2nd ult. M. Vincent d'Indy's "Fervaal," as it was the chief novelty, has also been the principal success of the season. Amongst

the artists who have appeared in temporary engagements, Miss Brema has succeeded in initiating herself into the favour of the public here to a degree which far out-distances all others. The lady will doubtless return again next season.

COETHEN.—The eleventh musical festival of the State of Anhalt took place on the 8th and 9th ult., with the co-operation of the excellent orchestra of the Dessau Opera, and under the direction of Herr August Klughardt. Haydn's "Creation," a symphony in C minor, by Klughardt, and excerpts from Wagner's music-dramas were the principal numbers in the programmes.

COLOGNE.—The first performance took place on April 20, at the Stadt-Theater, of a three-act tragic opera, "Die Halliger," a Scandinavian subject borrowed from a novel by Perfall, the music proving in parts highly effective, albeit somewhat heavily orchestrated. The composer, Herr Friedrich Koch, formerly a violoncellist at the Berlin Opera, was repeatedly called, and the work may be said to have scored a distinct success.—The celebrated tenor, Tamagno, made his appearance, on the 3rd ult., at the Stadt-Theater, as *Maurico*, in "Troubadour," with brilliant success, this being the singer's *début* in Germany. He also subsequently sang at Frankfurt-on-Main, but will not appear at the Berlin Opera, where the enormous pay demanded by the singer, or his agent, has not unnaturally been considered excessive.

DARMSTADT.—A highly impressive first scenic performance of Liszt's "St. Elizabeth" was given on April 29, at the Hof-Theater, under the direction of Herr Rehbock.

DRESDEN.—At the Royal Opera a new three-act comic opera, "Die Rosenthalerin," by Herr Anton Rückauf, was brought out under Capellmeister Schuch's direction, on the 7th ult., and greatly favoured by the audience. The action takes place at Nuremberg, with Albrecht Dürer as its central figure, and while, necessarily, not uninfluenced by Wagner's unique lyrical comedy, Herr Rückauf's score harks back rather to the lighter *genre* of Lortzing, and appears to be none the worse for that.—An excellent first performance took place at the Lutheran Church recently of Mr. Henschel's "Stabat Mater," the composer and his wife taking part in the solo portions. The work produced an entirely favourable impression.—Herr Bungert's remarkable music-drama "Odysseus" (part of a tetralogy) has already been performed twenty-five times since its first production here in December last, which, under Dresden conditions, indicates a most unusual success.

FRANKFORT-ON-MAIN.—A new opera, "Der Pfeifer von Haardt" (the libretto founded upon Hauff's novel "Lichtenstein"), by Herr Ferdinand Langer, was brought out with good success on the 1st ult., at the Stadt-Theater.—Special performances of the "Nibelungen" tetralogy, "Tristan," and "Die Meistersinger," with Herren Vogl, Gerhäuser, and Friedrichs, and other Bayreuth celebrities in the cast, were given at the Stadt-Theater from the 15th to the 25th ult.

HANOVER.—Humperdinck's melodrama "Die Königskinder" was brought out at the Court Theatre, on the 1st ult., and received with high favour.

KÖNIGSBERG.—An interesting prize competition has been opened by Dr. W. Simon of this town, who offers the sum of two thousand marks for a setting for male chorus and orchestra of Goethe's poem "Meine Götin." The jury consists of three eminent musicians, Dr. Wüllner, Joseph Rheinberger, and Max Bruch, and competitors' manuscripts have to be sent in not later than December 31 next, there being no restriction as to nationality.

LONGJUMEAU.—The monument erected to Adolphe Adam, whose "Postillon de Longjumeau" has brought unlooked-for celebrity to this little town, was announced to be unveiled here on the 23rd ult., by the Minister of Fine Arts, with appropriate musical and other ceremonies.

MASSOWA.—His Majesty, Menelik, of Abyssinia, does not intend to be any longer behind other monarchs in the matter of military bands. He has lately engaged a Russian artist, M. Miliowsky, for the purpose of organising a number of bands amongst his regiments, and is sanguine

that one or other of these will be able to render a good account of itself at the great Paris Exhibition of the year 1900. M. Miliowsky will have to "hurry up"!

MILAN.—The season of concerts annually given by the Società Orchestrale at La Scala Theatre was inaugurated on the 2nd ult., under the direction of M. Lamoureux, the eminent Paris conductor, who has been engaged for the series. In the programme were the overture to Gluck's "Iphigénie en Aulide," pieces by Massenet and Vincent d'Indy, Mendelssohn's "Ruy Blas" overture, and Beethoven's "Pastoral" Symphony. The French conductor met with a most hearty reception.

MUNICH.—Max Schillings's opera "Ingwelde," one of the most noteworthy contemporary German productions, was brought out at the Royal Theatre, on the 8th ult., under Herr Richard Strauss's direction, with Fräulein Ternina and Herr Vogl in the principal parts, and was received with marked favour by the more advanced section of the audience. Herr Strauss has just completed the composition of two sixteen-part choral pieces.

PRAGUE.—Under the auspices of the Mozart-Verein, a performance of "Don Giovanni" was given on the 12th ult., at the German Theatre, by leading members of society here, the proceeds of which will be devoted to the projected monument to the composer in the Bohemian capital.—The last concert of the season of the Philharmonic Society, on April 27, was devoted to composers of Czech nationality, and included some new works—viz., a symphony (Op. 24), by Carl Weiss; a tarantella for full orchestra, by Carl Bendl; a serenade, by Josef Suk (of the Bohemian Quartet party); and Dvořák's "Vodník" ("Der Wassermann"), the latter especially being extremely well received, and its composer treated to a perfect ovation on the part of the audience. Herr Adolf Cech, of the National Theatre, was the conductor.

RIO DE JANEIRO.—Under the auspices of the National Musical Academy a "Life" of Carlos Gomes, the Brazilian operatic composer, author of "I Guarany," has just been published from the pen of Senhor Ernesto Vieira, to which are appended a number of eulogistic verses by Bulha Pato, Thomaz Ribeiro, Lopez de Mendonza, and other well-known writers, the Brazilians being naturally very proud of their only native composer who achieved European distinction.

STOCKHOLM.—A grand Scandinavian musical festival is to be held here during Whitsuntide, extending over six days.

STRASSBURG.—A permanent faculty for musical science and history has just been created at this University by the appointment to a professorship of Dr. Jacobsthal, hitherto attached to the staff only in the capacity of private lecturer.

STUTTGART.—The fifth Suabian musical festival, held here from the 15th to the 17th ult., included the performance of Schubert's grand Mass in E flat major, Brahms's Rhapsody for contralto solo, male chorus, and orchestra, and the same composer's Second Symphony; Liszt's "Les Préludes," Bach's Concerto for string orchestra, Dvořák's Rhapsody (No. 2), as well as, amongst solo performances, Beethoven's Violin Concerto, interpreted by Professor Heermann, the proceedings terminating with Beethoven's Ninth Symphony. The conductors were Dr. Hans Richter and Dr. A. Obrist, of Stuttgart.

THE HAGUE.—The Royal French Opera terminated a very successful season on the 1st ult., M. Joseph Mertens, who for the last six years conducted the performances with conspicuous ability, retiring from the post. He will be succeeded next season by M. Burwolf, formerly conductor of the Théâtre de la Monnaie.

TRIESTE.—Kienzl's "Der Evangelist" was produced for the first time here, at the Armonia Theatre, with complete success. Madame Darée and Herr Januschke were in the principal parts; the choruses, an important feature of the work, being admirably sung.

VENICE.—Signor Leoncavallo's new opera, "La Bohème," founded, like Puccini's, upon Henri Murger's romance, the composer, however, being in this case his own librettist, was produced for the first time at the Teatro Fenice, on the 6th ult., and favourably received. Puccini's work was likewise performed here for the first time some

days previously. Signor Mascagni is also reported to be engaged upon an opera on the same subject, which threatens to become epidemic amongst composers of "young Italy."

VIENNA.—A very successful complete performance of the "Nibelungen" tetralogy was given at the Imperial Opera during the last week of April, with Frau Sedlmair and Herr Winkelmann in leading parts. Herr Gustav Mahler, of Hamburg, entered upon his functions as assistant-conductor of the Opera on the 1st ult., and has given very general satisfaction with the first work conducted by him, "Lohengrin." He is an Austrian by birth, but has gained his reputation chiefly in Germany. It is a noteworthy fact, by the way, that the most prominent conductors in the fatherland at the present day—Weingartner, Mottl, Nikisch—are natives of Austria-Hungary.—Frau Amalie Materna, the eminent interpreter of Wagnerian heroines, who sang the part of *Brünnhilde* at the original Bayreuth performances, took her final leave of the Viennese public at a concert given by the "Concordia" Society, on April 23, when she sang an air from "Tannhäuser" and "Isolde's Liebestod" in excellent voice and with her accustomed dramatic fire almost unimpaired. Needless to add that her performance aroused the greatest enthusiasm, mingled with renewed regret at her definite retirement. The lady will, however, we understand, continue to devote her talent to the training for the operatic stage of a few gifted pupils.

—An interesting concert was given on the 7th ult., by the Slavonic Gesangverein, under the direction of Herr M. Hubad, an excellent musician and experienced conductor. The numbers performed, exclusively by Slav composers, included two duets for female voices and portions of the "Stabat Mater" by Dvorák, which were immensely appreciated, as well as an overture, "In the Tatra mountains," by Zelensky, and pieces by Tschaiowsky, Bendli, Smetana, and others.—Humperdinck's "Die Königs-kinder" met with its very successful first Viennese performance at the Theater an der Wien, on the 10th ult., under Capellmeister Müller's direction.—The sum of 1,000 florins was distributed by the Tonkünstler Verein amongst necessitous musicians of both sexes, on the 7th ult., the anniversary of Brahms's birth, in honour of the composer's memory.

OBITUARY.

THE death of Dr. J. P. N. LAND, at Arnhem, in the Netherlands, on April 30, at the age of sixty-three years, has removed from us a searching spirit in ways of musical art but little known to musical students, and far less cultivated. He was a professor of philosophy at the University of Leyden, but failing health in 1894 caused him to resign a position of eminence, in which his wide learning and delightful character made him conspicuous, and he retired to Arnhem. His achievements in philosophy and as an Oriental scholar might have overshadowed the outcome of his musical pursuits but for the solid basis on which the latter were raised, aided by his linguistic attainments, for he wrote in French, German, and English, as well as in his native tongue. A brief enumeration of his musical publications are—one in Dutch, "The lute book of Thysius described and explained" (1880); in collaboration with the late W. J. A. Jonckbloet, "Musique et Musiciens au 17^{me} siècle. Correspondance et Oeuvres Musicales de Constantin Huygens" (Leyden, 1882), an important volume which has greatly extended our knowledge of the charming musical life of the Low Countries and England during the first half of that century; an exhaustive examination of the Arabic scale, which had previously been much misunderstood, "Recherches sur l'Histoire de la Gamme Arabe" (Leyden, 1884); a contribution to the German "Vierteljahrsschrift für Musikwissenschaft," entitled "Tonschriftversuche und Melodieproben aus dem muhammedanischen Mittelalter" (Leipzig, September, 1886); again in Dutch, "Upon our knowledge of Javanese Music" (1891); and lastly, in English, "Remarks on the earliest development of Arabic music," an admirable paper to be found in the Proceedings of the London Oriental Congress, September, 1892. These essays, invaluable to the musical historian and student, claim the respect of musical readers, even had Dr. Land done no more in other departments of knowledge, and make us regret his loss.

The death occurred, on April 12, at Berlin, of Dr. HANS MÜLLER, secretary of the Royal Academy of Fine Arts and professor at the Royal Hochschule für Musik, aged forty-two. The author of several valuable articles on musical subjects, notably "Die Musik Wilhelm's von Hirschau" and "Hucbald's echte und unechte Schriften," he was appointed to the professorship of musical history at the Hochschule in 1886. He was a son of the poet Wolfgang Müller, of Königswinter.

GUSTAV BARTH, the first conductor of the celebrated Vienna Maenner-Gesangverein, died at Frankfurt-on-Main, on the 10th ult., aged eighty-six. An excellent musician and able conductor, he had a conspicuous share in raising the Viennese society, founded in 1835, to its present world-famed position. Amongst his numerous compositions, chiefly vocal, his setting of Robert Burns's "My heart's in the Highlands" has, perhaps, become most widely known. His wife, Madame Hasselt-Barth, was in her time a singer of some celebrity.

One of the most eminent of Italian Church musicians, SALVATORE MELUZZI, died at Rome on April 17, at the age of eighty-two. He was chaplain of the *basilica* of St. Peter's of the Vatican, and for forty-five years had been director of the Capella Giulia. He possessed a unique acquaintance with the works of the old Italian masters, particularly those of Palestrina, and amongst his numerous compositions are a Mass for double choir, a Requiem, and a very fine Stabat Mater. As an organist he took high rank.

The celebrated Italian tenor, ROBERTO STAGNO, who for a period of some twenty years occupied a prime position in the favour of his countrymen, died on April 26, at Genoa, of heart disease, aged sixty-one. Born at Palermo, the son of a wealthy merchant, he studied under Mariot and Giuseppe Lamperti, and in the course of his career undertook several operatic tours in Europe and the United States, where his charming and powerful voice secured him a series of successes. He appeared in London at Her Majesty's Theatre in 1876, in conjunction with Madame Nilsson, in "Faust" and "Roberto il Diavolo," but his success here was less pronounced, it being considered that his style was wanting in artistic finish. He was married to Signora Gemma Bellincioni in 1881, and was the possessor of a most valuable collection of musical instruments, containing some unique specimens.

COUNT NICOLAS ESTERHAZY, whose death, at the age of fifty-eight, occurred on the 7th ult., at his country seat of Totis, in Hungary, was the last representative of that distinguished family of art-patrons and *dilettanti* whose name has become historically associated with those of Haydn, Beethoven, and Schubert. Count Nicolas was himself an ardent lover of dramatic and musical art, who freely extended his patronage to struggling talent, and it is said that over two hundred young musicians, some of whom have risen to some eminence in the profession, have been enabled, through his munificence, to make their studies at the conservatoires of Vienna and Budapest.

The death is announced, on April 5, at Pretoria, of Mr. A. WAUGH BULLEN, organist of St. Alban's Cathedral in that town, at the early age of nineteen. Mr. Bullen, who had been trained in the best traditions of English church music, became organist of a church at Dulwich before he had yet attained the age of fourteen, and had not completed his seventeenth year when, some three years ago, he was appointed to the South African organistship, with the duties of which he combined those of organist to the Pretoria Choral Society. The deceased, whose promising career has been thus prematurely cut short, had, by his gentle and unassuming manners, gained many friends in his adopted home, and the general manifestation of public sympathy at the funeral cannot fail to be a source of some consolation to his bereaved relatives in this country.

We regret to have to record the death, on the 5th ult., of Mr. THURLEY BEALE, the well-known baritone vocalist, at the age of fifty. He was a native of Royston, in Hertfordshire, and at the age of fifteen came to London, where he joined the "John Hullah Choral Society," his fine voice subsequently securing him an appointment in the choir of St. Andrew's, Wells Street, then under the direction of the late Sir Joseph Barnby, from whom he received most

valuable instruction, and who continued to take an active interest in the further career of the singer. It was through his influence that he obtained an engagement to sing at several of the oratorio concerts at St. James's Hall and Exeter Hall, and, having meanwhile exchanged the St. Andrew's choir for that of St. Paul's Cathedral, he also acquired a reputation in the provinces. In 1877, owing to increasing concert-work, he resigned his post at the Cathedral, and for a considerable period held a prominent position at the musical festivals, Novello's Oratorio concerts, the Crystal Palace, and elsewhere. He also appeared with success on the lyrical stage in the leading bass part of Hervé's "L'Œil crevé," at the Opera Comique, under Mr. D'Oyly Carte's early management.

Mr. ERNEST LOCKWOOD, the famous harpist, for many years a member of the Royal Italian Opera, the Crystal Palace, and Philharmonic orchestras, died in London, on April 21, at the age of fifty-seven.

Mr. J. WINTERBOTTOM, for many years bandmaster of the Royal Marine Artillery, died at his residence at Putney on the 16th ult., at the mature age of eighty. He was a bassoon player in Jullien's orchestra in his younger days, afterwards became a bandmaster in Sydney, and, on his return from Australia in 1873, was appointed to organise the newly-formed band of the Royal Marine Artillery, from which post he retired, after twenty-one years' successful service, in 1893. Since then he has been bandmaster of the Artists' Rifle Corps. The deceased's family has been associated with the British Army for generations, his father having fought in the Life Guards at Waterloo.

Mr. MICHAEL ALFRED NOYER, who for more than a quarter of a century had been organist and choirmaster at the Carmelite Church, Kensington, died on the 9th ult. He was a native of Limoges, in France, and a choirboy at the Cathedral of that town, and after studying at the Paris Conservatoire was appointed to the post of *répétiteur* at the Opéra. Upon the termination of the Franco-German war, in which he had taken his share, Mr. Noyer came to England, and shortly after obtained the Kensington organistship, and was also appointed professor of music at the convents of the Assumption, Kensington Square, and of the Sacred Heart at Roehampton and Brighton. His organ playing was characterised by brilliancy and refinement, and amongst his numerous compositions for the church are two Masses, a "Veni Creator" and an "Ave Maria." His loss is most severely felt by the Carmelite Fathers and their numerous congregation.

We much regret to have to record the death, on April 16, of the Right Hon. Lord CHARLES BRUCE, who has been chairman of the Associated Board of the Royal Academy of Music and the Royal College of Music since its formation. He was an ideal chairman, genial and courteous to all with whom his office brought him into contact, and his death leaves a void which it will be difficult to fill.

Sir WILLIAM C. F. ROBINSON, the Colonial Governor, whose death occurred on the 2nd ult., was the composer of several popular songs, as well as of an opera, "Predator," on the subject of the "Nut Brown Maid," successfully brought out in Australia. He greatly interested himself in matters musical whilst at Melbourne, and kept open house for all musical artists from the mother country.

We have also to record the following deaths:

On April 18, at Amsterdam, Professor A. D. LOMAN, well-known author on the history of church music in the Netherlands, aged seventy-three.

On April 19, at Kennington Park Road, JACOB BRADFORD, Mus. Doc., Oxon., of pneumonia.

On April 19, at Rome, Count A. RONCALLI, scientist, inventor of an apparatus for the automatic transcription of music played on the pianoforte, which obtained several prizes at international exhibitions.

On April 19, at Aix (Provence), FERDINAND KAMM, popular vocal composer, professor at the Cantonal school of St. Gall, Switzerland, aged fifty-two.

On the 4th ult., at New York, MAX MARETZKE, formerly successful operatic manager in the United States.

On the 10th ult., at Carlsbad, JOSEPH HIEBSCH, professor of violin and singing at the Teachers' Seminary, Vienna, author of valuable theoretical works.

CORRESPONDENCE.

CREYGHTON'S CATHEDRAL MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Can any of your readers give me any information as to the compositions of Robert Creyghton? He was, I believe, Precentor of Wells, dying there in 1736, and in that Cathedral some of his music is still sung from MS. copies, made, as far as I can gather, about 1790. These copies must very soon be laid aside, some being already in very bad condition. In the hope of substituting printed copies for some of these, I procured Novello's edition of some of his works, but in many instances I find these *entirely* different from our MS. copies. I should be glad to know if Novello's edition has good authority, since the use of printed copies would save an immense amount of labour and expense.—I remain, yours truly,

PERCY C. BUCK,
Organist of Wells Cathedral.

[It is quite possible that the MS. copies are wrong, due to careless and perhaps frequent copying. The Service in B flat (Novello's Edition) was edited by Ouseley, a very high authority, and that in E flat is from the "Aldrich MS. collection." There are manuscripts of Creyghton's Service in B flat, "I will arise," and "Praise the Lord, O my soul," in the library of Ely Cathedral. Organ parts of the following are in the library of the Royal College of Music: The Services in B flat, E flat, C, and C (short service), and five anthems; also separate parts of "I will arise," which is almost the only thing which keeps Creyghton's name in remembrance. Robert Creyghton, or Creighton, died at Wells, February 17, 1733-34 (not 1736), and was buried on February 22.—ED., M. T.]

CLEMENTI'S TOMB.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the South walk of the beautiful old cloisters of Westminster Abbey there is a simple gravestone, lying flat on the ground, bearing the following memorable inscription:

Muzio Clementi,
called
the Father of the Pianoforte;
his fame as a musician
and composer
acknowledged throughout Europe
procured him the honour
of a public interment
in this cloister.
Born at Rome, 1752.
Died at Evesham, 1832.

This tomb, which ought to be held dear and sacred by every true musician, and which I myself have reverentially visited on countless occasions, has now become so worn and dilapidated that it is with difficulty that one can decipher the inscription which I have just quoted. A complete renovation of this plain slab covering the remains of the immortal Muzio Clementi is therefore urgently needed, and I trust that the restoration may be taken in hand by the Westminster Abbey authorities without further delay.—Very faithfully yours,

ALGERNON ASHTON.
44, Hamilton Gardens, St. John's Wood,
May 19, 1897.

At Ladbroke Hall, on the 13th ult., an interesting amateur performance was given of a musical play founded on the story of "Rip van Winkle." The dialogue and lyrics were written by Mr. W. Cooke-Yarborough (who undertook the title-role), and the music of the songs and dances, which was very piquant and melodious, was composed by Mr. Frank Tours. Among those who may be mentioned especially, besides Mr. Yarborough, are Messrs. C. S. Adams, C. Andrews, A. F. Harrison, W. C. Peskett, and Miss May Miller (who represented *Gretchen*). There was a small string orchestra, and Mr. Cyril W. Miller conducted.

TO CORRESPONDENTS.

* * Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANSWERS TO CORRESPONDENTS.

M. C. (Grimsby).—The words of Sir John Stevenson's celebrated glee, "See our oars with feather'd spray," are by H. B. Code, an Irishman. The glee is from an opera entitled "Spanish Patriots a thousand years ago, a dramatic romance" (libretto by Code, music by Stevenson), which was produced at the Lyceum Theatre, September 22, 1852, though it had previously been performed as a melodrama in Dublin. The following is prefixed to the original edition of the glee: "A boat is seen in the distance, the crew of which sing the following glee as they approach the shore."

P. W. D. (Batley).—Life is too short to discuss notational fads. Notation is not music. Beethoven did not write the chromatic scale for the sake of pleasing or displeasing certain theorists, he merely wanted a succession of semitones to be played. It is said that Mendelssohn was once asked the root of the first chord in his "Wedding March," and that he replied: he didn't know and he didn't care; he liked it.

CANDIDATE (Rhyl).—We are afraid that there is no help for it but to practise assiduously and to satisfy the examiners, who seem to attach an undue importance to a feature of the examination which has no practical bearing upon an organist's duties. The specimen you send us has the appearance of a disfigured bass.

F. W. H.—The Deed, if it be the superior document, would override the Agreement; but in all such legal matters it is better to consult a solicitor.

W. P. (Norwood).—Clarinets in A are played a minor third lower than written.

ENQUIRER.—The Musical World began on March 18, 1836.

MAUD (Exmouth).—Yes; the villain is generally a bass.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—The Choral Society, under the conductorship of Mr. W. R. Carr, gave a successful miscellaneous vocal and instrumental concert on April 29, at the Town Hall. The vocal soloists were Miss M. Ballard, Miss C. Aldersley, and Mr. B. Jones. Some violoncello pieces were contributed by Mr. J. E. R. Teague, and the choir sang the following madrigals and part-songs: "The Potter" (Gaul), "Down in a flow'ry vale" (C. Festa), "Lullaby of Life" (Leslie), "Let me carelessly" (T. Linley), "An old Romance" (Mendelssohn), and "Gipsy Life" (Schumann).

ALDERSHOT.—Mr. A. R. Gaul's cantata "The Ten Virgins" was sung by the Aldershot and Farnham Circuit Choir on April 28, at the Grosvenor Road Wesleyan

Church. The solo vocalists were Miss S. de Courcy, Mrs. Greene, and Sergeant Eastmead, the part of the Narrator being fulfilled by Corporal Cox. The accompaniments were played by an efficient orchestra, of which Mr. D. Burdon was the principal. Mr. W. G. Curry conducted.

BASINGSTOKE.—The second concert (eighth season) of the Choral Society was given in the Drill Hall on April 27, when a Handelian selection was performed, and Madame Blanche Powell and Mr. Charles Copland were the solo vocalists. Mr. Charles Griffiths was principal violin of the orchestra, Mr. C. H. W. Hickin presided at the harmonium, and Mr. H. E. Powell was the conductor. The band and chorus numbered about 100 performers.

BROMLEY.—The Philharmonic Society, conducted by Mr. T. H. Jarvis, gave a meritorious performance of Van Bree's cantata "St. Cecilia's Day," on the 4th ult., at the Drill Hall. The solos were sung by Miss E. Wilkie, and other vocalists in the second part of the programme were Messrs. B. Pearce, E. Williams, and M. Tufnail. Pianoforte, violin, and violoncello music was contributed by Miss H. Vargas, Miss E. Jarvis, Mrs. Robertson, Mr. W. Josty, and Mr. B. Plant.

CARDIFF.—A successful vocal and instrumental concert was given by the Orchestral Society on April 21, when the principal music played was Sullivan's "In Memoriam" overture, Mackenzie's "Benedictus," Edward German's "Valse Gracieuse," from the Suite in D minor, Cowen's "Four English Dances in the Olden Style," and Prout's Organ Concerto in E minor (Op. 5), the soloist in which was Mr. E. H. Lemare. Songs were contributed by Miss Hilda Wilson and Mr. Hirwen Jones.

CARLISLE.—The Male-Voice Choir is a new departure in the Border city, having only been formed last October, but it has already taken rank among the best musical organisations of the district. The first concert was given on April 29, in the County Hall. The performance of the well-selected part-songs was excellent, and it was manifest that Mr. W. H. Reid, the conductor, had trained the choir with great care and skill. The solo vocalists were Madame L. Smart, Madame M. Bellas, and Mr. D. Kellet. Mr. Henderson was solo violinist, and Mr. Frank Marshall rendered intelligently Liszt's Rhapsodie Hongroise (No. 12) for pianoforte.

CHARD.—The Musical Society produced with much success, on April 29, under the conductorship of the composer, a "Requiem," by the Rev. H. N. Dymond. Barnett's "Ancient Mariner" was sung in the second part of the programme, which was directed by Mr. Tidnam, the conductor of the society. The principal soloists were Mrs. Dymond, Miss Harris, Miss Mayne, Mr. Small, and Mr. Lusted.

CHICHESTER.—The Musical Society gave two miscellaneous concerts on the 4th and 5th ult. respectively. Miss Edith Bristowe was the soprano soloist and Dr. F. J. Read the conductor.

COCKERMOUTH.—A highly meritorious performance of Mendelssohn's "Elijah" was given by the combined choirs of the Keswick and Cockermouth Choral Societies in the Drill Hall, on the evening of April 21, under the baton of Mr. P. T. Freeman, the conductor of both societies. The principals were Miss Marjorie Eaton, Miss Jessie King, Mr. Edward Kemp, and Mr. Santley. The orchestra and chorus numbered 220 performers, and Mr. F. W. Schofield was principal violin. The concert was repeated at Keswick on the following evening.

DARLASTON.—This young but prosperous choral society gave its second concert (miscellaneous) of the season in the Town Hall, on April 29. The choir sang, without accompaniment, Mendelssohn's "May Song" and "On the sea," Pinsuti's "The sea hath its pearls," Macfarren's "The three fishers," Smart's "Stars of the summer night," and Morley's "My bonnie lass she smileth." The voices, eighty in number, were well balanced, and the results obtained reflected great credit on the conductor, Mr. Thomas Johnson.

GLOUCESTER.—A concert of exceptional interest was given on the 5th ult., in the Shire Hall, by the Choral Society. The vocalists were Miss Maggie Davis and Miss L. Hodder, and instrumental chamber music was admirably rendered by Madame Frickenhaus and Messrs. Johannes Wolff, Alfred Gibson, and Pezze. The performance was varied by recitations dramatically given by Miss Olive Kennett and Mr. Charles Fry.

HAVERHILL.—The Choral Union concluded its thirty-seventh winter season on the 6th ult., with a performance of Handel's "Acis and Galatea" and a miscellaneous selection. The soloists in the cantata were Miss Norledge, Mr. H. St. Just, and Mr. W. H. Burgon. The choir consisted of about sixty voices, and the accompaniments were played by an efficient orchestra. Mr. George Leake conducted, and Mr. W. H. Bullock rendered valuable assistance at the organ.

HEREFORD.—Mr. Edward Elgar conducted an effective performance of his oratorio "The Light of Life," at the Bedfordshire Philharmonic Society's concert, on April 23, at the Shire Hall. The choruses were rendered with commendable precision, and the solos were effectively sung by Miss Rosina Hammacott, Mrs. Burrell, Mr. W. Green, and Mr. C. Phillips. The second part of the programme included the third and fourth of Cowen's "English Dances in the Olden Style," Kjerulf's "Norwegian Bridal song," Barnby's chorus for female voices, "Sweet May," and the five-part madrigals, "My love is fair" (Leslie) and "What saith my dainty darling?" (Morley).

HIGH WYCOMBE.—The Choral Association, conducted by Mr. J. G. Wrigley, gave, on April 26, a "Diamond Jubilee concert," at the Central Hall. The programme included Sullivan's "On Shore and Sea," Mackenzie's chorus "Lord of life," and Foster's part-song "The Queen." The vocal soloists were Miss Lilian Turnbull and Mr. James Brand.

HORSHAM.—The Musical Society gave a highly commendable performance of Mendelssohn's "Elijah," on April 29, at the King's Head Assembly Rooms. Mr. A. Barlow sustained the part of the *Prophet* with conspicuous success, and the other vocalists who proved themselves well-trained musicians were Miss Helen Jaxon, Miss Jeanie Rankin, and Mr. James Leyland. In the trio "Lift thine eyes" able assistance was rendered by Mrs. Hawken, and a word of praise is due to Miss Sapey, who presided at the pianoforte with marked ability. Mr. Moore conducted as usual.

LINCOLN.—The Musical Society, under the able direction of Dr. George J. Bennett, gave a successful concert, on the 6th ult., in the Drill Hall. The principal works performed were Stanford's choral ballad "The Revenge," Macfarren's cantata "May Day," and Mendelssohn's Violin Concerto, the soloist in the last-named being Mdlle. Irma Sethe. Miss Lucile Hill was the solo vocalist, and the performance showed that choir and orchestra are making satisfactory progress.

MAIDENHEAD.—The Philharmonic Society concluded its recent season at the Town Hall, on April 27, with a performance of Handel's "Samson," the solos of which were sung by Miss L. Turnbull, Miss F. Croft, Mr. H. Stubbs, and Mr. E. Jackson. Mr. J. G. Wrigley conducted.

MELBOURNE (AUSTRALIA).—An impressive performance of Bach's "St. Matthew" Passion Music was given on April 1, in St. Paul's Cathedral, under the able conductorship of Mr. Ernest Wood. Mr. Gladstone Wright declaimed the words of the *Saviour* and Mr. A. J. Pahett was the *Narrator*. Mr. R. J. Shanks presided at the organ.

NEWCASTLE.—A meritorious performance of the second part of Gounod's "Redemption" was given on the 9th ult., by the choir of the Elswick Road Wesleyan Church. The solos were sung by the Misses B. Mein, J. Browne, L. Robinson, A. Moffat, and Messrs. J. H. Reah, G. H. Spark, J. Tompson, and G. H. Wilson. The accompaniments were played on the organ and pianoforte by Messrs. G. Dodds, jun., and H. Y. Dodds respectively, and Mr. George Dodds conducted.

OXFORD.—A commendable performance was given on the 4th ult., at the British School, the chief work being Mr. W. L. Biggs' fairy cantata "Marie, or the Bells of Lee," the solos of which were sung by Miss Liddell, Miss F. Green, and Messrs. Keeler, King, and Jackson. The accompaniments were played by an orchestra, the principal of which was Mr. English.

PORTSMOUTH.—A successful performance of Haydn's "Creation" was given by the Philharmonic Society, in the Town Hall, on April 22, with Madame Ada Patterson, Mr. Iver McKay, and Mr. R. E. Miles as soloists. Mr. A. Burnett was principal violin and Dr. F. J. Read conducted.

READING.—The Philharmonic Society, under the conductorship of Mr. W. H. Strickland, gave a performance of Sir George Macfarren's cantata "The Lady of the Lake," on the 4th ult. The soloists engaged were Miss Kate Cove, Miss Marie Hooton, Mr. Edward Branscombe, and Mr. W. H. Burgon, and the orchestra and chorus numbered 175 executants. Mr. A. F. Rippon was principal violin and Mr. J. C. B. Tirbutt presided at the organ.

RYDE.—The Musical Society closed its season on April 29 with a miscellaneous concert, which partook partly of the nature of a Schubert centenary and still more so of a Jubilee celebration. The principal works on the programme were Handel's anthem "Zadok the Priest," Schubert's cantata "The Song of Miriam," and Eaton Faning's "Queen's Song." The orchestra was drawn entirely from local sources, being composed of amateurs and of members of the band of the Isle of Wight Volunteers, and the principal violinist was Mr. F. M. Walker. Miss Edith Tancred, the soprano soloist, gave every satisfaction, especially in the Schubert songs. Miss Marguerite Watts presided at the pianoforte, and Mr. E. W. Goldsmith conducted.

STAINES.—The first performance of Dr. Huntley's Diamond Jubilee cantata "Victoria" was given on the 14th ult., by the Choral Society, under the conductorship of the composer, at the Town Hall. The dramatic solos assigned to *Boadicea* were effectively sung by Mrs. Huntley, and Mrs. Kearton as the *Chief Bard* and Mr. Bertram Mills in the bass solos were also excellent exponents of their respective parts. The choruses were well rendered, especially those which lead up to the entrance of the Queen, the vigorous and inspiring nature of which was well realised by the choristers. The success of the performance was in no small measure owing to the efficiency of the orchestra, the principal of which was Mr. H. Hunt. The work was very warmly received, and, in answer to some remarks by Mr. Morford, the composer expressed his satisfaction with the interpretation his work had received. A good rendering was also secured of Mendelssohn's "Hymn of Praise," the soloists in which were Miss Agnes Nicholls, Mrs. Huntley, and Mr. Kearton. Mr. R. F. M. Akerman, the conductor of the Society, directed this performance.

STONY STRATFORD (BUCKS.).—The Choral Society gave its second concert, at the Parish Room, on the 4th ult., when the programme consisted of Gaul's cantata "The Holy City," the second part being of a miscellaneous character. The soloists were Miss D. Perry, Mrs. L. Cooper, Mr. Herbert Kimbell, and Mr. H. Coulson. The chorus singing reflected great credit on its painstaking conductor, the Rev. C. Harold Scott, and there was a very efficient orchestra, of which Mr. T. Eales was principal violin.

TONBRIDGE.—The Philharmonic Society made its initial appearance on April 27, in Haydn's "Creation." The soloists were Miss Alice Simons, Mr. Bernard Lane, and Mr. Arthur Barlow. The band and chorus numbered seventy performers. The whole concert was a great success and reflected much credit on the popular conductor, Mr. G. J. Kimmins.

ORGAN APPOINTMENTS.—Mr. T. Curry, Organist and Choirmaster to Holy Trinity, Richmond, Surrey.—Mr. Herbert F. R. Walton, to Glasgow Cathedral.—Mr. W. E. Bell-Porter, Organist and Director of the Choir to St. James's Church, Stratford-on-Avon.

DURING THE LAST MONTH.

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MAY TO OCTOBER, 1897.

In Commemoration of Her Majesty's Diamond Jubilee Year.

Director-General:

IMRE KIRALFY.

GRAND CHORAL COMPETITIONS.

The Honorary Committee of the Music Section of the Victorian Era Exhibition includes the names of the most distinguished persons in the latter-day annals of Music in England, headed by

SIR ARTHUR SULLIVAN, Mus. Doc., R.A.M.

(Chairman),

SIR ALEXANDER C. MACKENZIE, Mus. Doc., Principal of the Royal Academy of Music
(Vice-Chairman).

The Choral Sub-Committee consists of the following gentlemen:—W. G. McNAUGHT, Esq., Mus. Doc., F.R.A.M.; W. H. CUMMINGS, Esq., F.S.A., Hon. R.A.M., Principal of the Guildhall School of Music; Dr. HUBERT H. PARRY, Director of the Royal College of Music; and J. SPENCER CURWEN, Esq., F.R.A.M., President of the Tonic Sol-fa College.

The proposed series of Competitions is associated with a holiday for the Choirs. *London will be especially attractive to singers this year.* They will, moreover, if taking part in the Contests at Earl's Court, be enabled to travel at a considerable reduction from the usual excursion rates. Arrangements are also being made whereby the Railway Companies will allow such privileged visitors to London to prolong their stay for a greater period than has hitherto been permitted, while special return trains will also be arranged for. In short, very exceptional facilities are being provided for this unique occasion. *There cannot be another Diamond Jubilee in our time, and there cannot be another series of Jubilee Choral Prize Winners.*

The Exhibition itself will be exceedingly interesting. Competitors will be admitted free to the Exhibition, and will have access to the side shows at special reduced rates, and at half price to the Big Wheel; and also reduced prices for refreshments.

The vast Empress Theatre will be devoted to special Musical Festivals and Competitions every week.

The following is the scheme of the Choral Competitions to be held during the coming season:—

Classes I. and II. (named below) will be sub-divided for the Series A, B, and C.

Series A—WELSH CHORAL SOCIETIES.

" B—SCOTTISH AND NORTH OF ENGLAND CHOIRS.

" C—MIDLAND AND SOUTHERN (ALSO IRISH) CHOIRS.

Classes III. to VI. will be open to all British and Irish Choirs.

		1st Prize.	2nd Prize.
Class I.—	MIXED CHOIRS OF 90 TO 150 VOICES	£30	£20
" II.—	MIXED CHOIRS OF 50 TO 90 VOICES	£25	£15
" III.—	MALE VOICE CHOIRS OF 30 TO 70 VOICES	£20	£10
" IV.—	FEMALE VOICE CHOIRS OF 30 TO 70 VOICES	£20	£10
" V.—	ELEMENTARY SCHOOL CHOIRS OF NOT MORE THAN 70 VOICES	£10	£5
" VI.—	SUNDAY SCHOOL AND BAND OF HOPE CHOIRS OF NOT MORE THAN 70 VOICES	£10	£5

QUEEN'S PRIZE £60 1st Prize. 2nd Prize. 3rd Prize.
£30 £10

This Competition will be open to the Winners of First and Second Prizes of the previous Competitions in Classes I. and II.

These will be called the "Diamond Jubilee Prizes." With each Prize will be given a valuable Gold Medal of special design for the Conductor; and a handsome lithographed Certificate, suitable for framing, to every member of Winning Choirs. In Classes I. and II., the winners in Series A, B, and C, and also the winners of the Queen's Prize, will be invited to give a Concert in the colossal Empress Theatre (seating over 4,000 people) on the day after their respective Contests, dividing between them one-third of the gross receipts at such Concerts.

The dates for the Competitions are as follows:—

June 15.	Class Ic.—	MIXED CHOIRS, 90 TO 150 VOICES—MIDLAND, SOUTHERN, AND IRISH.
" 17.	" Ib.—	MIXED CHOIRS, 90 TO 150 VOICES—SCOTTISH AND NORTH OF ENGLAND.
" 19.	" VI.—	SUNDAY SCHOOL AND BAND OF HOPE CHOIRS OF NOT MORE THAN 70 VOICES.
" 24.	" IV.—	FEMALE VOICE CHOIRS, 30 TO 70 VOICES.
July 3.	" V.—	ELEMENTARY SCHOOL CHOIRS, NOT MORE THAN 70 VOICES.
" 7.	" IIc.—	MIXED CHOIRS, 50 TO 90 VOICES—MIDLAND, SOUTHERN, AND IRISH.
" 16.	" Ia.—	MIXED CHOIRS, 90 TO 150 VOICES—WELSH.
" 20.	" IIa.—	MIXED CHOIRS, 50 TO 90 VOICES—WELSH.
Aug. 4.	" III.—	MALE VOICE CHOIRS, 30 TO 70 VOICES.
" 12.	" IIb.—	MIXED CHOIRS, 50 TO 90 VOICES—SCOTTISH AND NORTH OF ENGLAND.
Sept. 24.	" I.—	QUEEN'S PRIZE.

Each Choir in every class will also be required to sing a Test Piece (see Prospectus for particulars) and a piece of its own selection. See Regulation 6, page 4.

All communications respecting the Choral Competitions should be addressed to the SECRETARY OF MUSICAL COMPETITIONS, Exhibition Buildings, Earl's Court, London, S.W., from whom full Prospectuses and Entry Forms may be obtained on application.

VICTORIAN ERA EXHIBITION, Earl's Court, London, S.W., MAY to OCTOBER, 1897.—IN COMMEMORATION OF HER MAJESTY'S DIAMOND JUBILEE YEAR.

Director-General: IMRE KIRALFY.

NATIONAL CHORAL COMPETITIONS.

The Competitions will take place as follows:—

	O.N. Tonic	Sol-fa.
July 16. Class Ia.—Mixed Choirs, 90 to 150 Voices—Welsh. (Test Piece)—"Thy Voice, O Harmony"—Webbe.	1½d. 1½d.	
June 17. Class Ib.—Mixed Choirs, 90 to 150 Voices— Scottish and North of England. (Test Piece)—"The Knight's Tomb"—C. V. Stanford .. (Novello)	2d. 1d.	
June 15. Class Ic.—Mixed Choirs, 90 to 150 Voices— Midland, Southern, and Irish. (Test Piece)—"Moon- light"—Fanning .. (Novello)	1½d. 1½d.	
July 20. Class IIa.—Mixed Choirs, 50 to 90 Voices—Welsh. (Test Piece)—"Sweet Love for me"—C. V. Stanford. (Novello)	3d. 1½d.	
August 12. Class IIb.—Mixed Choirs, 50 to 90 Voices— Scottish and North of England. (Test Piece)—O, hush thee, my babe"—Sullivan .. (Novello)	3d. 1½d.	
July 7. Class IIc.—Mixed Choirs, 50 to 90 Voices—Mid- land, Southern, and Irish. (Test Piece)—"A Lover's Counsel"—Cowan .. (Novello)	1½d. 1d.	
August 4. Class III.—Male Voice Choirs, 30 to 70 Voices. (Test Piece)—"The long day closes"—Sullivan. (Novello)	3d. 1d.	
June 24. Class IV.—Female Voice Choirs, 30 to 70 Voices. (Test Piece)—"The Nightingale"—Weelkes, as arranged by H. Leslie .. (Novello)	2d. 1d.	
July 3. Class V.—Elementary School Choirs, not more than 70 Voices. (Test Piece)—"Jack Frost." Trio. J. L. Hutton .. (Novello)	3d. 1½d.	
June 19. Class VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices. (Test Piece)— "O, Happy Fair"—Shield, as arranged by H. Leslie. (Novello)	1½d. 1d.	
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THE FLAG OF ENGLAND

BALLAD

FOR SOPRANO SOLO, CHORUS, AND ORCHESTRA

The Words by RUDYARD KIPLING

THE MUSIC BY

J. FREDERICK BRIDGE.

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THE TIMES.

The vocal writing is decidedly effective. The work is undeniably above the average of "occasional" compositions, and is indeed worthy to rank with the composer's best efforts.

DAILY TELEGRAPH.

Dr. Bridge was well advised in selecting the poem as a text for his Jubilee Song. Good judgment equally appears in the musical treatment. Manifestly a work designed for the purpose here in view should be distinguished by features which recommend it to popular taste and feeling—that is to say, it should be tuneful, rhythmical, and simple. These are precisely the qualities that recommend the work under notice, and they are quite compatible with a large measure of picturesque effect and varied expression. . . . The picturesque poem and its happy setting, so full of spirit and fitness, at once pleased the public. The performance was indeed excellent, making quite justifiable the "ovation" promptly tendered to the principal singer and the composer-conductor. Dr. Bridge was thrice called to the platform.

STANDARD.

It opens with a martial figure on the dominant of F major, and this is heard again and again throughout the brief work. The "Winds of the World" are to declare "What is the Flag of England?" and they perform their task. Professor Bridge's music well illustrating, with all requisite variety of effect and musicianly feeling, the contrasts between the soft southern zephyrs and the wild north-easter. In the final section the vocal forces, including the soprano soloist, are divided into nine parts, and the climax is as stirring as it is musicianly instructive. The "Flag of England" is certain to prove popular with choral societies, for Professor Bridge's music is grateful for the voices, and the words are not more applicable to this than to any other year, being patriotic in a general sense.

DAILY NEWS.

The music, strictly choral, is of a descriptive character, admirably suited to the dramatic lines, while in the song of the South Wind, the soprano soloist (last night Madame Albani) has a melodious solo supported by the female chorus, and the whole closes with a short but massive double chorus. The choir had evidently taken the greatest interest in the music of their chief, and the performance was well worthy the fame of our leading choral society. Four times was Professor Bridge called to the platform.

MORNING POST.

The finest portion of the work is undoubtedly the illustration of the words of the North Wind, and the music here attains very great expressive power, particularly in the setting of the line "And they died, but the flag of England blew free ere the spirit passed." . . . No little of the success of the work is due to the effectiveness of the scoring, which is always picturesque, and often most suggestive of the spirit of the text. . . . Few new works have had a more hearty reception.

DAILY CHRONICLE.

It may at once be said that the composer has thoroughly caught the spirit of the stirring and picturesque poem. . . . It is a thoroughly musicianlike production, and of its effectiveness there can be no question. That it will speedily be in demand by choral societies is certain, for it is marked by a freshness and energy not always apparent in compositions of this description. The large force of brass and percussion employed last night is not absolutely necessary to do justice to a work that has far more valid claims to attention than is indicated by liberal orchestral adjuncts. The chorists did their very best for their conductor's latest production, and the result was a great success.

DAILY GRAPHIC.

The recurrent themes are marked by breadth and simplicity rather than distinction or nobility, but some of the episodes, notably the setting of the splendid lines "Never the lotus closes, never the wild fowl wake, But a soul goes out on the East wind that died for England's sake"—are decidedly happy. The work was finely performed and was received with great enthusiasm.

PALM MALL GAZETTE.

The setting has spirit, intelligence, and a fine literary instinct. It has movement and spirit; it is, on the whole, well scored, and if it does not ever touch you into any sudden surprise of beauty—which is, let it fairly be said, the final test of great art—it is at all events sound, musicianly and inspiring, and not unworthy of the poem.

WESTMINSTER GAZETTE.

Dr. Bridge is to be cordially congratulated upon his capital setting of Rudyard Kipling's fine ballad "The Flag of England." It was no light undertaking, indeed, to find the musical equivalent of Mr. Kipling's noble and stirring verses; but Dr. Bridge may certainly be felicitated upon the fashion in which he has accomplished his task. The utterances of the rough North wind, anon of the languorous southern breezes, and so on, he has illustrated with much picturesque and effective scoring. The work was admirably performed, and was received with the utmost enthusiasm by a very large audience.

GLOBE.

The composer has evidently put forth all his strength in setting the fine verses of the poem. . . . His music is always vigorous and full of spirit, and every bar shows the intelligence of a thorough musician. In his setting of the fine lines beginning "Never the lotus closes" Dr. Bridge has succeeded in catching some of the pathos of the poem; this passage was perhaps the best of a work in which, if space allowed, there would be much to praise at length.

ATHENÆUM.

This brief and invigorating cantata, written for soprano solo, chorus and orchestra, will certainly be popular for years, as it is impressive in effect and not by any means difficult, though the music is as varied in style as it is energetic.

SUNDAY TIMES.

Dr. Bridge could have adopted no more fitting model for a work of this description than Stanford's "Revenge," the popularity of which it ought certainly to rival for a time at any rate. The music is full of rhythmical energy, and its tuneful swing catches the ear forthwith.

WEEKLY DISPATCH.

Dr. Bridge's setting of Rudyard Kipling's stirring ballad, "The Flag of England," was an immense success, and the composer was recalled time after time to the orchestra to bow his acknowledgments.

WORLD.

I venture to say that this musical ballad will win wide success, and that the choral societies of the two Isles will fall upon it with one accord. They can't do better.

TRUTH.

Professor Bridge's setting of "The Flag of England" quite roused the Albert Hall audience to enthusiasm.

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| 5. Here we rest (Qui la selva). From Bellini's "La Sonnambula." | 19. Happy and light. From Balfe's "Bohemian Girl." |
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| 13. Away, the morning freshly breaking (The Chorus of Fishermen). From Auber's "Masaniello." | 35. Behold! how brightly breaks the morning. The Barcarolle from Auber's "Masaniello." |
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529	O man, thy heavy sin lament ... 3
330	Alas! now is my Saviour gone ... 2
336	Now doth the Lord ... 1
337	In tears of grief ... 1½

353	I wrestle and pray (Motet) ... 4
362	Be not afraid (Motet) ... 6
661	Blessing, glory, and wisdom ... 6

BACH'S PASSION (ST. JOHN).

531	Lord, our Redeemer ... 3
532	Let us not divide ... 2
533	Beloved Saviour ... 2
534	Rest here in peace ... 3
712	Lord Jesus, Thy dear angel send ... 3
531	If this man ... 1½

BACH'S CHRISTMAS ORATORIO.

535	Christians, be joyful ... 3
536	Glory to God ... 3
537	Hear, King of angels ... 1½
538	Come and thank Him ... 3
539	Glory be to God Almighty ... 3
540	Lord, when our haughty foes ... 3
541	Now vengeance hath been taken ... 1½

BACH'S MY SPIRIT WAS IN HEAVINESS.

696	The Lamb that was slain for us ... 3
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BACH'S MASS IN B MINOR.

718	Sanctus ... 3
720	Crucifixus and Et Resurrexit ... 4

BARNBY'S 97TH PSALM.

748	Gloria Patri. March and Chorus ... 6
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BARNBY'S REBEKAH.

626	Lo! day's golden glory ... 4
627	Who shall be fleetest ... 1½
628	Fear or doubting ... 3
629	Protect them, Almighty ... 3

BARNETT'S

THE ANCIENT MARINER.

753	Around, around ... 3
756	What loud uproar ... 4

BENEDICT'S ST. PETER.

610	They that go down to the sea ... 4
611	The Lord will not turn His face ... 3
612	The Lord be a lamp ... 1½
613	It is a spirit ... 1½
614	Who would not fear Thee ... 1½
615	Praise ye the Lord ... 6
616	We have a law ... 1½

616	This man was also with Him— This is one of them... ... 4
617	Surely thou art also—They are all revolters 4

617	This is a day of wrath... ... 2
-----	---------------------------------

618	Thou that destroyest the Temple ... 3
-----	---------------------------------------

619	He is worthy to die ... 2
-----	---------------------------

620	He will swallow up death ... 4
-----	--------------------------------

621	Fear thou not ... 2
-----	---------------------

622	Sing unto the Lord ... 2
-----	--------------------------

623	O come, let us sing ... 2
-----	---------------------------

BEETHOVEN'S ENGEDI.

(MOUNT OF OLIVES.)

195	O praise Him, all ye nations ... 3
-----	------------------------------------

196	Hallelujah ... 3
-----	------------------

349	Where is he ... 3
-----	-------------------

BEETHOVEN'S MASS IN C.

190	Kyrie—When I call upon Thee Gloria—Praise the Lord ... 1½
-----	--------------------------------------------------------------

191	Qui tollis—Give ear ... 4
-----	---------------------------

192	Quoniam—Thou alone art holy Credo—Glory and great worship Et incarnatus—O Lord, give ear Et resurrexit—Be Thou exalted Et vitam—O praise ye the Lord ... 4
-----	------------------------------------------------------------------------------------------------------------------------------------------------------------------------

193	Sanctus—Holy, Holy... ... 4
-----	-----------------------------

194	Benedictus—He is blessed ... 4
-----	--------------------------------

195	Agnus Dei—Hear my crying Donna nobis—Blessed be the Lord... 2
-----	------------------------------------------------------------------

BEETHOVEN'S

RUINS OF ATHENS.

366	Daughter of high-throned Jove ... 1½
367	When thou didst frown ... 3
368	Twine ye the garlands ... 3
369	Susceptible hearts ... 2
370	Deign, great Apollo ... 3
371	Hail, mighty master, hail ... 3

BEETHOVEN.

670	A calm sea and a prosperous voyage ... 4
677	Meek, as thou livedst, hast thou de- parted (an Elegy) ... 2

BEETHOVEN'S MASS IN D.

344	Kyrie eleison ... 4
553	Gloria in Excelsis ... 18.
554	Credo ... 18.
555	Sanctus and Benedictus ... 6
556	Agnus Dei ... 8

BENNETT'S MAY QUEEN.

666	Wake with a smile ... 4
667	With a laugh as we go round ... 4
668	Hark! their notes the hautboys swell ... 3
669	Ill-fated boy, begone ... 3

BENNETT'S

WOMAN OF SAMARIA.

6	God is a Spirit ... 6
6	Abide with me ... 6

CHERUBIN'S REQUIEM.

331	Introit—Requiem æternam—Give unto the pure in heart ... 2
557	Graduale—Requiem æternam Give unto the humble ... 1½

332	Dies Irae—Day of vengeance ... 6
-----	----------------------------------

558	Domine Jesu—Lord Jesus Christ ... 8
-----	-------------------------------------

559	Sanctus—Holy, Holy ... 1½
-----	---------------------------

333	Pie Jesu—God of mercy ... 1
-----	-----------------------------

560	Agnus Dei—Lord Almighty... 3
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CHERUBIN'S MASS IN C, No. 4.

759	Praise Jehovah, all ye nations ... 4
-----	--------------------------------------

CHERUBIN'S MASS IN D MINOR.

719	Agnus Dei ... 4
-----	-----------------

H. COWARD'S

STORY OF BETHANY.

764	Behold, how good a thing it is ... 4
-----	--------------------------------------

COWEN'S RUTH.

747	Chorus and Dances of Reapers and Gleaners ... 8
-----	----------------------------------------------------

COWEN'S SLEEPING BEAUTY.

742	At dawn of day... ... 6
-----	-------------------------

COWEN'S

SONG OF THANKSGIVING.

761	Except the Lord build the house ... 1½
-----	----------------------------------------

COWEN'S ST. JOHN'S EVE.

770	Now joy shall be in cottage poor ... 4
-----	----------------------------------------

CROTCH'S PALESTINE.

680	Reft of thy sons ... 2
-----	------------------------

681	O happy once ... 2
-----	--------------------

682	O feeble boast ... 3
-----	----------------------

683	Heall all his might ... 2
-----	---------------------------

684	In frantic converse ... 3
-----	---------------------------

685	Then the harp awoke ... 3
-----	---------------------------

686	Nor vain their hope ... 3
-----	---------------------------

687	Lo! star-led chiefs ... 2
-----	---------------------------

688	Daughter of Sion ... 1½
-----	-------------------------

689	He comes! ... 2
-----	-----------------

690	Be peace on earth ... 2
-----	-------------------------

691	Then on your tops ... 2
-----	-------------------------

692	Hosanna! ... 2
-----	----------------

693	Worthy the Lamb, and Hallelujah! 3
-----	------------------------------------

DVOŘÁK'S LUDMILA.

758	Blossoms, born of teeming Springtime 4
-----	----------------------------------------

DVOŘÁK'S STABAT MATER.

750	Fac me vere tecum flere ... 3
-----	-------------------------------

FARMER'S MASS IN B♭.

568	Kyrie eleison—Lord, have mercy ... 3
-----	--------------------------------------

569	Gloria in Excelsis—Glory be to God ... 6
-----	------------------------------------------

570	Credo—I believe in one God ... 8
-----	----------------------------------

571	Sanctus—Holy, Holy, Holy ... 2
-----	--------------------------------

572	Benedictus—Blessed is He ... 3
-----	--------------------------------

573	Agnus Dei and Dona nobis O Lamb of God—Grant us Thy peace 4
-----	----------------------------------------------------------------

GADE'S CHRISTMAS EVE.

710	Behold, a star appeareth ... 4
-----	--------------------------------

GADE'S

THE ERL-KING'S DAUGHTER.

No.	Pence.
647	At eve, Sir Oluf reined ... 2
648	The sun now mounts ... 1½

GADE'S ZION.

649	Hear, O my flock ... 2
650	The departure from Egypt ... 3
651	The Lord hath in Egypt ... 6
652	The captivity in Babylon ... 6
653	But then his flock forsook ... 2
654	Prophecy of the New Jerusalem ... 6
655	Yet merciful and tender is the Lord ... 6

GADE'S CRUSADERS.

653	Flame-like the sand-waste glows ... 2
654	Crusader's song (Shine, holy sun)... 4
655	Father! from a distant land... 4
656	Silent, creeping so light ... 2
657	The wave sweeps my breast (s.a.)... 3
658	The welcome sun ... 2
659	Pilgrims' March ... 2
660	His head let each Crusader raise ... 6

GADE'S PSYCHE.

698	In Hellas, a country of sunlight ... 4
699	The birds in playful throng ... 3
700	Thou art mighty, O Eros ... 2

GOUNOD'S

MESSE SOLENNELLE.

561	Kyrie eleison ... 3
562	Gloria in Excelsis ... 4
563	Credo ... 4
564	Sanctus and Benedictus ... 2
565	Agnus Dei ... 2

GOUNOD'S COMMUNION.

(MESSE SOLENNELLE.)

564	Kyrie eleison ... 3
565	Gloria in Excelsis ... 4
566	Credo ... 4
567	Sanctus and Benedictus ... 2
568	Agnus Dei ... 2

GOUNOD'S TROISIÈME MESSE

SOLENNELLE (DE PÂQUES).

757	Gloria in excelsis ... 4
-----	--------------------------

GOUNOD'S REDEMPTION.

701	The earth is My possession... 4
-----	---------------------------------

702	Lord Jesus, Thou to all bringest light 4
-----	------------------------------------------

703	O my Vineyard (The Reproaches)... 3
-----	-------------------------------------

704	Beside the Cross remaining... 6
-----	---------------------------------

705	For us the Christ is made a Victim 3
-----	--------------------------------------

706	From Thy love as a Father... 1½
-----	---------------------------------

707	Unfold, ye portals everlasting ... 6
-----	--------------------------------------

708	Lovely appear ... 6
-----	---------------------

709	Love of the Apostles ... 18.
-----	------------------------------

752	Saviour of men (Prophetic Choir)... 3
-----	---------------------------------------

762	Ouvrez vos portes éternelles ... 6c.
-----	--------------------------------------

GOUNOD'S "DEATH AND LIFE."

(MORS ET VITA.)

723	A fearful thing to fall ... 4
-----	-------------------------------

724	Rest and peace eternal ... 6
-----	------------------------------

725	From the morning watch ... 4
-----	------------------------------

726	Day of anger, day of mourning ... 6
-----	-------------------------------------

727	Oh! what shall we then be pleading 4
-----	--------------------------------------

728	Happy are we ... 4
-----	--------------------

729	Faint and worn ... 4
-----	----------------------

730	Lord, for anguish hear us moaning 6
-----	-------------------------------------

731	While the wicked are confounded ... 6
-----	---------------------------------------

732	Day of weeping ... 6
-----	----------------------

733	O Lord, Jesu Christ ... 6
-----	---------------------------

734	Holy, holy, holy ... 4
-----	------------------------

735	Mighty Saviour ... 4
-----	----------------------

736	Lamb of God ... 4
-----	-------------------

737	To God high enthroned ... 4
-----	-----------------------------

738	The righteous shall enter ... 4
-----	---------------------------------

739	Holy, O Lord God omnipotent ... 4
-----	-----------------------------------

740	And I heard a great voice ... 4
-----	---------------------------------

741	And God Almighty then ... 4
-----	-----------------------------

742	Lo, all things I make new ... 6
-----	---------------------------------

GRAUN'S PASSION.

523	The Lord that wept for sorrow ... 2
-----	-------------------------------------

524	His spirit is faint ... 2
-----	---------------------------

525	Whom have I, Lord ... 2
-----	-------------------------

526	Sadly bendeth earthward ... 2
-----	-------------------------------

527	Christ unto us hath left ... 3
-----	--------------------------------

528	To utmost heights of faith ... 3
-----	----------------------------------

529	Sing and be joyful ... 2
-----	--------------------------

530	How glorious is the home above ... 2
-----	--------------------------------------

531	Behold us here ... 2
-----	----------------------

GRAUN'S TE DEUM.

697	Thou art the King of glory—Tu Rex glorie... ... 3
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8	Ah, wretched Israel! ...	Judas 1	62	Hallelujah. Amen ...	" 1	378	Tell it out among ...	Belshazzar 4
373	All empires upon God ...	Belshazzar 2	63	Hail, mighty Joshua ...	Joshua 2	392	The cause is decided ...	Susanna 2
382	All power in Heaven above	Theodora 2	64	How soon our towering hopes	" 1	100	The horse and his rider ...	Israel 4
403	All the earth ...	Chandos Te Deum 3	385	How strange their ends	Theodora 2	401	The Lord our enemy has slain	Esther 15
9	[All the earth ...	Dettingen 1 1/2	279	How are the mighty	Funeral Anthem 2	105	The Lord gave the word... Messiah	1
3	To Thee all angels ...	" 1 1/2	280	She delivered the poor ...	" 1 1/2	404	The glorious company of the	Apostles ... Chandos Te Deum 3
14	All we, like sheep ...	Messiah 1 1/2	280	How are the mighty fallen	" 1 1/2	405	Thou art the King of glory	" 3
11	All your boast will end ...	Deborah 1 1/2	222	How excellent thy name ...	Saul 1 1/2	406	Thou didst open the kingdom	" 2
11	Almighty Ruler of the skies	Joshua 1 1/2	772	How excellent Thy name and	Hallelujah ... Saul 1 1/2	407	Thou sittest at the right hand	" 4
2	And with His stripes ...	" 1	387	How long, O Lord ...	Susanna 1 1/2	106	Their sound is gone out	Messiah 1
27	And He shall purify ...	" 1 1/2	223	The youth inspired ...	Saul 2	107	They loathed to drink ...	Israel 1
4	And the children of Israel	Israel 2	65	How excellent, and Hallelujah	Israel 3	108	The trumpet's loud clangour	Ode 1
5	And Israel saw ...	" 1	66	I will sing unto the Lord ...	" 1 1/2	109	Thy right hand, O Lord ...	Israel 1 1/2
4	And believed the Lord ...	" 1	66	In glory high ...	Jephtha 1 1/2	110	[And in the greatness ...	" 1 1/2
6	He is my God ...	" 1 1/2	67	Immortal Lord ...	Deborah 4	111	Thou sendest forth Thy wrath	" 1 1/2
6	And I will exalt him ...	" 1 1/2	393	Impartial Heaven ...	Susanna 2	111	Who is like unto Thee? ...	" 1
7	The depths have covered	" 1 1/2	551	Jealousy ...	Hercules 2	361	The earth swallowed them	" 1
7	And with the blast ...	" 1 1/2	258	Kings' daughters were among	" 1	112	The Lord is a Man of war	" 1
379	And draw a blessing down	Theodora 2	390	Let justice reign ...	Susanna 2	112	The people shall hear ...	" 3
12	As from the power ...	Ode 3	68	Let their celestial concerts	Samson 1 1/2	113	To our great God ...	Judas 1
13	At last divine Cecilia Alexander's Feast	1	550	Let none despair ...	Hercules 2	114	To Thee Cherubim... ..	Dettingen 1 1/2
10	Awake the trumpet's ...	Samson 1 1/2	263	Let up your heads ...	Messiah 1 1/2	115	The glorious company ...	" 1
15	Bacchus' blessings are a treasure	1	71	Let all the angels of God ...	" 1 1/2	115	Thine honourable, true ...	" 1
16	Behold the Lamb of God	Messiah 1	73	Let us break their bonds ...	" 1 1/2	116	Thou art the King... ..	" 1
17	Behold, Darius' Alexander's Feast	1	74	Let us Timotheus yield ...	" 1 1/2	117	Then shall they know ...	Samson 1
372	Behold, by Persia's hero	Belshazzar 2	75	Let thy deeds be glorious	Deborah 1 1/2	118	Then round about the starry throne	" 1
377	Bel boweth down ...	" 1 1/2	76	Let thy hand be strengthened	" 1 1/2	119	To dust his glory ...	Samson 1
384	Blest be the hand ...	Theodora 2	261	Let justice and judgment ...	" 1	665	To him your gratitude	Hercules 2
694	Blest be the man ...	" 3	262	Let love and Hymen ...	Hercules 2	120	To man God's universal law	Samson 1 1/2
394	Blessed be the day ...	Susanna 1 1/2	664	Mourn, ye afflicted ...	" 1 1/2	375	To arms! to arms! ...	Belshazzar 3
18	Break his bands of sleep	Alex.'s Feast 1	79	Mourn, all ye Muses ...	Acis 1	121	Theme sublime ...	Jephtha 1 1/2
19	But as for His people ...	Israel 1 1/2	228	Mourn, Israel, mourn ...	Saul 1	122	To song and dance... ..	Samson 1 1/2
20	But the waters overwhelmed	" 1 1/2	80	Must I my Acis still bemoan?	Acis 1 1/2	123	To fame immortal go	" 1
21	O death (Duet) ...	Messiah 1 1/2	81	May no rash intruder ...	Samson 2	123	The princes applaud	Alex.'s Feast 1
346	But thanks be to God ...	Belshazzar 3	82	Music, spread thy voice ...	Joshua 1 1/2	124	Tune your harps ...	Judas 1 1/2
767	Cherub her, O Baal ...	Althaliah 1	83	May all the host ...	Joshua 1	125	Throughout the land ...	Solomon 1
22	Cherub and Seraphim ...	Jephtha 1	257	My heart is inditing ...	" 1 1/2	126	Thus rolling surges rise	" 2
326	Come and trip it ...	L'Allegro 1	84	No more to Ammon's God	Jephtha 1 1/2	127	The name of the wicked ...	" 2
381	Come, mighty Father	Theodora 2	321	Now love, that everlasting	Semele 1 1/2	128	To long posterity ...	Joshua 1 1/2
552	Crown with festal pomp	Hercules 2	85	Now the proud insulting foe	Deborah 1 1/2	129	The Lord commands ...	" 1 1/2
409	{ Day by day	Chandos Te Deum 3	412	O be joyful	Utrecht Jubilate 3	130	The Great Jehovah	" 1
23	And we worship ...	" 3	413	O hear thy lowly servants' prayer	" 1 1/2	131	The listening crowd	Alex.'s Feast 1 1/2
23	Doubtful fear ...	Jephtha 1 1/2	754	O go your way into his gates	" 2	132	The many rend the skies ...	" 2
24	Disdainful of danger ...	Judas 1 1/2	414	O Lord, in Thee Chandos Te Deum	6	276	The ways of Zion do mourn	Funeral 1 1/2
25	Day by day we magnify	Dettingen 2	351	O God, who in Thy heavenly hand	3	281	Their bodies are buried	Anthem 1
26	Draw the tear ...	Solomon 1	86	O God, behold ...	Jephtha 1 1/2	282	But their name liveth	" 1
28	Despair all around them... ..	Deborah 1 1/2	87	O first-created beam ...	Samson 1 1/2	283	The people will tell ...	" 1
28	Alleluia ...	" 1 1/2	89	O thou that tellest (Solo & Chorus)	18	284	And the congregation ...	" 1
717	Dryads, Sylvans	Time and Truth 3	90	O Father, whose Almighty	Judas 1 1/2	285	They shall receive... ..	" 1
29	Egypt was glad ...	Israel in Egypt 1 1/2	91	O Vouchsafe, O Lord ...	Dettingen 2	286	The merciful goodness ...	" 1
226	Envy! eldest born of hell	Saul 1	92	O Lord, in Thee ...	Joshua 2	345	The mighty power ...	Althaliah 3
713	Ere to dust is changed thy beauty	" 2	93	O thou bright orb ...	Joshua 1 1/2	133	The great King of kings	Deborah 1 1/2
255	Exceeding glad shall he be ...	" 1 1/2	94	O the pleasure of the plains	Acis 2	254	Doleful tidings ...	" 1 1/2
30	For unto us a Child ...	Messiah 2	94	O blast with thy tremendous	" 1 1/2	329	The king shall rejoice ...	" 1 1/2
31	Fallen is the foe ...	Judas 1 1/2	95	O brood ...	Deborah 1 1/2	330	These delights ...	L'Allegro 1 1/2
32	For Sion lamentation make ...	" 1	227	O hear thy lowly servants' prayer	" 1 1/2	330	These pleasures, Melancholy, give	" 1 1/2
380	For ever thus stands fixed	Theodora 2	662	O fatal day ...	" 1 1/2	256	Thou hast prevented him ...	" 1 1/2
33	Fixed in His everlasting seat	Samson 1 1/2	376	O filial piety ...	Hercules 3	302	Tyrants now no more ...	Hercules 1 1/2
34	From the censor curling	Solomon 4	386	Oh, glorious Prince ...	Belshazzar 2	259	Upon Thy right hand ...	" 1 1/2
35	From the east unto the west	" 1 1/2	391	Oh, love Divine ...	Theodora 2	383	Venus laughing ...	Theodora 1 1/2
37	From harmony ...	Ode 1 1/2	229	Oh, Joachim, thy wedded truth	Susanna 2	388	Virtue shall never long be oppressed	" 1 1/2
38	For all these mercies ...	Joshua 1	229	{ Eagles were not so swift	Saul 1 1/2	399	Virtue, truth, and innocence	Esther 2
39	Father of mercy ...	" 1	327	O fatal day ...	" 1 1/2	410	Vouchsafe, O Lord, Chandos Te Deum	1 1/2
40	Forbear thy doubts ...	Deborah 1	328	O let the merry bells	L'Allegro 1 1/2	663	Wanton god of amorous fires	Hercules 2
41	For ever to the voice ...	" 1	96	Or let the merry bells	L'Allegro 1 1/2	408	We believe that Thou shalt come	Chandos Te Deum 2
414	Glory be to the Father	Ut. Jubilate 4	97	Or let the merry bells	L'Allegro 1 1/2	402	We praise Thee, O God! ...	" 2
42	Galatea, dry thy tears ...	Acis 1 1/2	97	Praise the Lord ...	Deborah 3	234	Worthy is the Lamb and Amen	" 2
230	Gird on thy sword ...	Saul 2	97	Lord of Eternity ...	Deborah 1 1/2	224	(Welcome, mighty King ...	Saul 1
43	Great Dagon has subdued	Samson 1 1/2	97	Plead thy just cause ...	" 1 1/2	135	David his ten thousand slew	" 1
765	Gloria Patri (for Double Chorus)	" 3	245	(Preserve him for the glory	Saul 1 1/2	136	We come, in bright array... ..	Judas 1
45	Glorious hero! ...	Samson 1 1/2	374	Is there a man? ...	" 1 1/2	137	We hear ...	" 1
46	Glory to God ...	Messiah 1	389	Recall, O King ...	Belshazzar 1 1/2	137	We never will bow down	" 1 1/2
47	Glory to God ...	Joshua 2	396	Recall, O King ...	Belshazzar 1 1/2	138	We praise Thee, O God	Dettingen 2
365	Go, generous, pious youth	Theodora 2	397	Recall, O King ...	Belshazzar 1 1/2	139	(When Thou hast overcome ...	" 1 1/2
48	Happy we ...	Acis 1	275	Recall, O King ...	Belshazzar 1 1/2	140	We therefore pray Thee ...	" 1 1/2
49	Happy pair ...	Alexander's Feast 1 1/2	277	Recall, O King ...	Belshazzar 1 1/2	141	When his loud voice ...	Jephtha 3
400	He comes ...	Esther 4	278	Recall, O King ...	Belshazzar 1 1/2	142	With thunder armed ...	Samson 1
50	His yoke is easy ...	Messiah 1 1/2	279	Recall, O King ...	Belshazzar 1 1/2	324	Weep, Israel, weep ...	" 1
51	He trusted in God ...	" 1 1/2	279	Recall, O King ...	Belshazzar 1 1/2	143	With pious heart ...	Solomon 2
53	How dark, O Lord ...	Jephtha 1 1/2	279	Recall, O King ...	Belshazzar 1 1/2	143	We with redoubled rage ...	Joshua 1
54	Hear, Jacob's God ...	Samson 1	279	Recall, O King ...	Belshazzar 1 1/2	144	Wretched lovers ...	Acis 2
755	Hallelujah ...	Time and Truth 2	279	Recall, O King ...	Belshazzar 1 1/2	278	When the ear heard her ...	" 1
54	Hallelujah ...	Messiah 2	279	Recall, O King ...	Belshazzar 1 1/2	768	Who boundless realms of	Sixth 3
55	Hear us, our God ...	Samson 1	279	Recall, O King ...	Belshazzar 1 1/2	768	joy	Chandos 3
56	He spake the word ...	Israel 1 1/2	279	Recall, O King ...	Belshazzar 1 1/2	768	(Your voices raise	Anthem 3
57	He gave them hailstones ...	" 1 1/2	279	Recall, O King ...	Belshazzar 1 1/2	671	Ye happy nations	Alexander Balus 2
58	He sent a thick darkness ...	" 1 1/2	279	Recall, O King ...	Belshazzar 1 1/2	148	Ye house of Gilead ...	Jephtha 1 1/2
58	He smote all the first-born	" 1 1/2	279	Recall, O King ...	Belshazzar 1 1/2	147	Ye sons of Israel ...	Joshua 2
59	He rebuked the Red Sea ...	" 1 1/2	279	Recall, O King ...	Belshazzar 1 1/2	398	Ye sons of Israel, mourn ...	Esther 1 1/2
60	He led them through the deep	" 1 1/2	279	Recall, O King ...	Belshazzar 1 1/2	715	Ye tutelary Gods ...	" 2
60	Hear us, O Lord ...	Judas 1 1/2	279	Recall, O King ...	Belshazzar 1 1/2	145	Your harps and cymbals	Solomon 3
320	He saw the lovely youth	Theodora 1 1/2	279	Recall, O King ...	Belshazzar 1 1/2	146	Your voices tune	Alexander's Feast 1 1/2
			279	Recall, O King ...	Belshazzar 1 1/2	149	Zadok the Priest ...	" 3

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IT COMES FROM THE MISTY AGES

EPILOGUE (MARCH)

FROM "THE BANNER OF ST. GEORGE"

COMPOSED BY

EDWARD ELGAR.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Maestoso, alla marcia. ♩ = 104.

f *mf* *cres. poco a poco.* *sonore.* *V* *Ped.* *cres.* *ff* *sf*

SOPRANO. *f* *A*

ALTO. *f* It comes from the mist - y . . a - ges, The banner of Eng - land's

TENOR. *f* It comes from the mist - y a - ges, The banner of Eng - land's

BASS. *f* It comes from the mist - y a - ges, The banner of Eng - land's

It comes from the mist - y . . a - ges, The banner of Eng - land's

sf sf

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might, The blood-red cross of the brave Saint

might, The blood-red cross of the brave Saint

might, The blood-red cross of the brave Saint

might, The blood-red cross of the brave Saint

George, That burns on a field of white! It speaks of the death-less

George, That burns on a field of white! It speaks of the death-less

George, That burns on a field of white! It speaks of the death-less

George, That burns on a field of white! It speaks of the death-less

he-ros, On fame's bright page in-scrrolled, And bids great Eng-land, great

he-ros, On fame's bright page in-scrrolled, And bids great Eng-land, bids great

he-ros, On fame's bright page, bright page in-scrrolled, And bids great Eng-land, bids great

he-ros, On fame's bright page, bright page in-scrrolled, And bids great Eng-land, bids great

rf grandioso. C

Eng - land, great Eng-land ne'er for - get, The glo-rious, glo-rious deeds of old!

Eng - land, great Eng-land ne'er for - get, The glo-rious, glo-rious deeds of old!

Eng - land, great Eng-land ne'er for - get, The glo-rious, glo-rious deeds of old!

Eng - land, great Eng-land ne'er for - get, The glo-rious, glo-rious deeds of old!

rf grandioso. C

sf Ped. *sf*

risoluto. *f*

O'er ma-ny a cloud of

risoluto. *f*

O'er ma-ny a cloud of

risoluto. *f*

O'er ma-ny a cloud of

risoluto. *f*

O'er ma-ny a cloud of

sf

bat-tle, The ban-ner has float - ed wide, It shone like a star o'er the

sf

bat-tle, The ban-ner has float - ed wide, It shone like a star o'er the

sf

bat-tle, The ban-ner has float - ed wide, It shone like a star o'er the

sf

bat-tle, The ban-ner has float - ed wide, It shone like a star o'er the

sf Ped. *sf* *

* Ped. *

8256.

va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev - er a - mid the

va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev - er a - mid the

va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev - er a - mid the

va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev - er a - mid the

sf *Ped.* *

thun - ders, The sail - or could do, or die, While tongues of flame . .

thun - ders, The sail - or could do, or die, While tongues of flame . .

thun - ders, The sail - or could do, or die, While tongues of flame . .

thun - ders, The sail - or could do, or die, While tongues of flame . .

sf *sf* *sf* *sf*

. . leaped forth. . . leaped forth be - low, And the flag of St. George was

. . leaped forth, . . leaped forth be - low, And the flag of St. George was

. . leaped forth, . . leaped forth be - low, leaped forth be - low, And the

. . leaped forth, . . leaped forth be - low, leaped forth be - low, And the

high, and the flag, the flag of St. George was high!

high, and the flag, the flag of St. George was high!

flag of St. George was high, the flag of St. George was high!

flag of St. George was high, the flag of St. George was high!

dim. *F* *cres.*

O ne'er may the flag be-loved Un - furl in a strife un - blest, . . . But

O ne'er may the flag be-loved Un - furl in a strife un-blest, But

O ne'er may the flag be-loved Un - furl . . . in a strife un-blest, But

O ne'er may the flag be-loved Un - furl in a strife un-blest, But

V *sf* *Voices alone.* *f*

Ped. *cres.* *

ten. *G* *dolce.*

ev - er give strength . . . to the right-eous, right-eous arm, . . . And hope, . . . and

ev - er give strength . . . to the right - eous arm,

ev - er give strength to the right - eous arm,

ev - er give strength . . . to the right - eous arm,

sf *G* *dolce.* *con Ped.*

cres. *Ped.* *

hope to the hearts op - pressed, . . and hope,

And hope to the hearts op - pressed, . . and hope, . . and

And hope to the hearts, the hearts oppressed, and hope, . . and

And hope to the hearts, the hearts oppressed, and hope, . . and

sonore.

. . . . and hope to the hearts op - pressed ;

hope . . to the hearts op : pressed ;

hope . . to the hearts op - pressed ; . . It says to the

hope, . . and hope to the hearts op - pressed ; . . It says to the

Ped. * *sonore.* *p*

"Be brave, be brave if you
 "Be brave, be brave if your
 pass - ing a - - ges, "Be brave, be brave if your
 pass - ing a - - ges, "Be brave, be brave if your
cres. molto. *sf*
marcato.
 cause be right! . . . Like the sol - dier - saint, like the sol - dier -
 cause be right! . . . Like the sol - dier - saint, like the sol - dier -
 cause be right! . . . Like the sol - dier - saint, like the sol - dier -
 cause be right! . . . Like the sol - dier - saint, like the sol - dier -
 3
 I *mf* *cres.* *f*
 saint . . . whose cross . . . of red . . . Still burns . . .
 saint . . . whose cross . . . of red . . . Still burns . . .
 saint . . . whose cross . . . of red . . . Still burns, still
 saint . . . whose cross . . . of red . . . Still burns, still
 I *cres.* *f*
 3

8256.

dolce. *cres. sf* *f*

on your ban-ner white, .. whose cross of red Still burns ..

dolce. *cres.* *f*

on your ban-ner white, whose cross of red Still

dolce. *cres. sf* *f*

burns on your ban - ner white, whose cross of red Still burns ..

dolce. *cres.* *f*

burns on your ban - ner white, whose cross of red Still

on your ban - ner white!"

burns on your ban - ner white!"

on your ban - ner white!"

burns on your ban - ner white!"

mf *cres.* *Ped.* *

Ped. *

sempre cres. *allargando.*

CHORUS. *Largamente e grandioso.*
SOPRANO. *fff* K

Great Queen! whose long reign of splen - dour Has dazzled the won - der-ing

1st ALTO. *fff*

Great Queen! whose long reign of splen - dour Has dazzled the won - der-ing

2nd ALTO. *fff*

Great Queen! whose long reign of splen - dour Has dazzled the won - der-ing,

TENOR. *fff*

Great Queen! whose long reign of splen - dour Has dazzled the won - der-ing

BASS. *fff*

Great Queen! whose long reign of splen - dour Has dazzled the won - der-ing,
Largamente e grandioso.

fff sf sf
Ped. *

world! . . . May the flag that floats from your cas - tle

world! . . . May the flag . . . that floats from your cas - tle

won - der-ing world! May the flag . . . that floats from your cas - tle

world! . . . May the flag . . . that floats from your cas - tle

won - der-ing world! May the flag that floats from your cas - tle

sf sf 3 3

walls Be long, long to all winds un - furled! . . . Three cross-es in con - cord
1st & 2nd ALTOS.

walls Be long, long to all winds un - furled! . . . Three cross-es in con - cord

walls Be long, long to all winds un - furled! . . . Three cross-es in con - cord

walls Be long, long to all winds un - furled! . . . Three cross-es in con - cord

blend - ed, The ban - ner of Brit - ain's night! But the cen - tral

blend - ed, The ban - ner of Brit - ain's night! But the cen - tral,

blend - ed, The ban - - ner of Brit - ain's might! But the cen - - tral,

blend - ed, The ban - - ner of Brit - ain's might! But the cen - tral,

gem . . of the en - sign fair . . Is the cross, the

cen - tral gem of the en - sign, the en - sign fair Is the cross, the

cen - tral gem of the en - sign, the en - sign fair Is the cross, the

cen - tral gem of the en - sign fair Is the cross, the

8256. *psante.*

cross of the daunt - less, daunt - less Knight! . . .

cross of the daunt - less Knight! The cen - tral gem of the

cross of the daunt - less, daunt - less Knight! But the

cross of the daunt - less, daunt - less Knight! But the

Is the cross, the cross of the daunt - less

en - sign Is the cross, the cross of the daunt - less

cen - tral gem of the en - sign fair Is the cross of the daunt - less

cen - tral gem of the en - sign fair Is the cross of the daunt - less

N *a tempo.*

Knight! the daunt-less Knight!

a tempo.

Knight! the daunt - - less Knight!

a tempo.

Knight! the daunt-less Knight!

a tempo.

Knight! the daunt - - less Knight!

N *a tempo.*

Sua

rit.

Ped. * THE END.

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GOD GOETH UP WITH SHOUTING.
*GOD'S TIME IS THE BEST.
MY SPIRIT WAS IN HEAVINESS.
O LIGHT EVERLASTING.
BIDE WITH US.
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